

ABSTRACT

Title of Document: ION, OPERA IN SEVEN SCENES
BASED ON EURIPIDES ORIGINAL PLAY

Altin Volaj, Doctor of Musical Arts, 2008

Directed By: Professor, Lawrence Moss, Department of
Theory and Composition

The opera *ION* serves as my Doctoral Dissertation at the University of Maryland School of Music. The librettist of the opera is Nick Olcott, Opera Assistant Director at the University.

My interest in this little-known play of Euripides began with my work with Professor Lillian Doherty of the University's Classics Department. Since I am fluent in Greek, I was able to read the play in original, becoming aware of nuances of meaning absent in the standard English translations. Professor Leon Major, Artistic Director of the University's Opera Studio, was enthusiastic about the choice of this play as the basis for an opera, and has been very generous of his time in showing me what must be done to turn a play into an opera.

ION is my first complete stage work for voices and constitutes an ambitious project. The opera is scored for a small chamber orchestra, consisting of Saxophone, Percussion (many types), Piano, a Small Chorus of six singers, as well as five Soloists. An orchestra of this size is adequate for the plot, and also provides support for various

new vocal techniques, alternating between singing and speaking, as well as traditional arias.

In *ION*, I incorporate Greek folk elements, which I know first-hand from my Balkan background, as well as contemporary techniques which I have absorbed during my graduate work at Boston University and the University of Maryland.

Euripides' *ION* has fascinated me for two reasons in particular: its connection with founding myth of Athens, and the suggestiveness of its plot, which turns on the relationship of parents to children. In my interpretation, the leading character Ion is seen as emblematic for today's teenagers. Using the setting of the classic play, I hope to create a modern transformation of a myth, not to simply retell it. To this end, hopefully a new opera form will rise, as valid for our times as Verdi and Wagner were for theirs.

ION, OPERA IN SEVEN SCENES
BASED ON EURIPIDES ORIGINAL PLAY

By

Altin Volaj

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2008

Advisory Committee:
Professor Lawrence Moss, Chair
Professor Thomas DeLio
Professor Lillian Doherty
Professor Leon Major
Professor Mark Wilson

© Copyright by
Altin Volaj
2008

Dedication

To my Parents:

ταυτας δε μη τιμασ αμειρειν γονεων βιον πεπωμενον

“Do not deny your parents the honour of such reverence as long as they live.”

Pindar, Pythian VI. 26-27

Table of Contents

Dedication.....	ii
Table of Contents.....	iii
List of Characters of the Opera.....	iv
Instrumentation and Performing Notes.....	v
Scene I: Ion, and Three Attendants.....	1
Scene II: Ion, Creusa, and Three Attendants.....	29
Scene III: Ion, Creusa, Xuthus, Pythia, and Three Priests.....	53
Scene IV: Ion, Xuthus, Pythia, Three Attendants, and Three Priests.....	77
Scene V: Ion, Creusa, Xuthus, Old Tutor, and Three Attendants.....	98
Scene VI: Ion, Creusa, Xuthus, Old Tutor, and Three Attendants.....	132
Scene VII: Ion, Creusa, Xuthus, Pythia, Old Tutor, Three Attendants, Three Priests...	150

Music by Altin Volaj
Libretto by Nick Olcott

CHARACTERS

Ion, young man of twenty, Baritone
Creusa, woman nearing forty, Mezzo-Soprano
Creusa's echo sound, Mezzo-Soprano (Off-stage)
Xuthus, man in his forties, Low Baritone
Pythia, priestess of Apollo, woman forty or older, Low Mezzo-Soprano
Old Tutor, a man in his sixties, Countertenor

Chorus:

(Three women attendants to Creusa)

Attendant 1, Soprano
Attendant 2, Soprano
Attendant 3, Mezzo-Soprano

(Three male priests of Apollo)

Priest 1, Tenor
Priest 2, Baritone
Priest 3, Baritone

In *Ion* (c. 413 BC), a young priest finds his faith rocked to the core. An ardent believer in the holiness of Apollo, he learns the god is guilty of rape and abandonment. Worse, the youth discovers that he himself may be the product of a drunken Bacchanalia and not the pure emanation of Apollo's light he believes himself to be. In confronting his murderous feelings for Xuthus, his putative father, and Creusa, Apollo's victim, Ion learns that to err is the province of humans and gods alike, but that forgiveness is open to humans alone.

Scoring

Saxophone: [Sax.] Baritone, Alto, Tenor and Soprano

Percussion 1: [Perc.] Wind Machine or Ocean Drum, Vibraphone, Marimba, Timpani (One drum, 29 inches, F2-D3), Tambourine, Suspended Cymbal, Chimes, Temple Blocks (3), Cow Bells, Slap Stick, Bass Drum (mallets and drum sticks), Flexatone, Claves, Cow Bells (2), and Timbales (2)

Percussion 2: Glockenspiel, Drum Set (Pedal Bass Drum, Snare Drum, Toms (3), Cymbal, Hi-Hat, Temple Blocks (3), Cow Bells (2), Bongos (2), Maracas, Suspended Cymbal (Brushes, Sticks, Mallets), Xylophone, Large Gong (inside water container, share the same gong with Percussion 1), Tambourine, Marimba (share the same Mrb. with Percussion 1), and Crotales (Antique Cymbals)

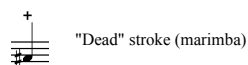
Notation for Non-Pitch Percussion Instruments

1. Large Gong 2. Claves 3. Wind Machine or Ocean Drum 4. 8 Bongos (2) 5. Bass Drum (Drum Set or Large Bass Drum) 6. Maracas 7, 12, 16 Temple Blocks (3)
9. Snare Drum (Drum Set) 10, 15 Cow Bells (2) 11. Slap Stick 13. Flexatone 14, 18, 22 Toms (3) 17, 21 Timbales (2) 19 Tambourine 20. Suspended Cymbal 23. H. Hat (Drum Set)



Symbols and abbreviations

I.v. let vibrate
ord. ordinary playing
N.V. without vibrato
pizz. pizzicato directly on string.
Piano:(depress the pedal and pluck string directly with finger)
arco use cello or Double bass bow (Perc.)
flttg. fluttertongue (Sax.)
B.trem. breath tremolo (Sax.)
Th. trem. throat tremolo (Sax.)
R. M. rim, membrane (Snare drum)



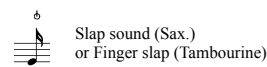
"Dead" stroke (marimba)



Irregular tremolo



Mute the strings with the fingers (Inside Piano)



Slap sound (Sax.)
or Finger slap (Tambourine)



Cluster on strings, use palm, (Piano)



Cluster on keys, use arms, (Piano)



Glissando over the strings (Piano)



Rapid and irregular notes in free time
without pitch indication, over the strings
inside Piano



Notes repeated ad lib.



Blow without producing tone (Sax.)



Irregular roll, (Bass Drum)

, Brief rest, ca. 2"

^ Longer rest, ca. 4"

Longest rest, ca. 7" (or otherwise indicated)



Br. trem.
Breath tremolo, without tone (Sax.)



Key clicks, without breath (Sax.)



Color modulation, by changing
the fingering (Sax.)



Sprechstimme, between speaking
and singing at approximate pitch (Voice)



Spoken, as opposed to sprechstimme(Voice)



Repeat the same note(s)

ION

1

SCENE 1

SETTING: (The exterior and forecourt of Apollo's temple at Delphi. The edifice should suggest everything we associate with Apollo: order, harmony, rationality, purity. Perfect Greek forms. Over the door is a bas relief of the Gorgon's head, like a shield.)

(At rise it's pre-dawn. The rays of the sun might be painting the sky or touching the tops of the trees, but they have not yet reached the structure of the temple.)

Freely and Spacious **Freely and Spacious**

Do not conduct, just cue the instruments

Silenzio assoluto ca. 10" **Senza misura** $\text{♩} = (46 - 48)$ **Sub. Piu mosso** $\text{♩} = (58-60)$ **Silenzio assoluto ca. 3"**

Saxophone (Transposed) Baritone Sax.

Percussion 1 W. mach. ca. 10" l.v. to Vib. l.v. Freely synchronize with Piano l.v. Sempre molto legato Freely simile l.v.

Percussion 2 S. cymb. ca. 15" to Glck. l.v. l.v. to Dr. set

Piano Sempre *p* *poco sfz* *p* *p* *pp* *poco sfz*

ppp sub. cresc. *ppp* *Sempre p* *Sub. sfz* *pp* *Sempre molto legato poco sfz*

pp

2

Disturbed
To be conducted
 ♩ = (ca. 60) [Sung] [Sprechstimme] **Piu mosso** (♩=60) ♩ + ♩. = (ca. 60)

(Ion entering from the temple, broom in hand)
Poco a poco cresc e accel. **molto accel.** (Ion, like giving orders) **f** **simile**

Io. **f** Sweep. Sweep. Sweep them clean. Not a stone. Not a twig Not a leaf.

P1 (3 priests grumbling, perhaps under Ion as he speaks) [Spoken without voice inflection] **mf** Sweep.

P2 (3 priests grumbling, perhaps under Ion as he speaks) [Spoken without voice inflection] **mf** Sweep.

P3 (3 priests grumbling, perhaps under Ion as he speaks) [Spoken without voice inflection] **mf** Sweep.

Sax. Flttg. Ord. **pp**

Perc. 1 l.v. **mf** to Mrb. **pp** **poco sfz** **pp**

Perc. 2 S.C. S.D. T. **pp** **pp** **pp** **mf** **simile**

Pno. **Poco a poco cresc e accel.** **molto accel.** **poco sfz** **simile** **mf** **simile**

Detailed description of the musical score: The score is for a piece titled 'Disturbed'. It features a vocal soloist (Io.) and three priests (P1, P2, P3) who provide background commentary. The instrumentation includes a saxophone (Sax.), two percussionists (Perc. 1 and Perc. 2), and a piano (Pno.). The tempo starts at a moderate pace (♩ = ca. 60) and then increases to 'Piu mosso' (♩ = 60). The score includes various musical notations such as dynamics (pp, mf, f, sfz), articulation (accents, slurs), and performance instructions (e.g., 'Poco a poco cresc e accel.', 'molto accel.', 'simile'). The lyrics are in English and describe a scene where Ion enters from the temple with a broom and gives orders to the priests.

3

Poco rit. $\text{♩} = 60$ **Sub. Piu mosso** $\text{♩} = 60$ **Freely** **Poco rit.** $\text{♩} = 60$ **Poco rit.....**

19 *simile* [Spoken without voice inflection] **f** [Sung] *gliss.* **f** *poco a poco dim. dying away* **pp**

Io. Noth-ing may de-file these steps. Clean of all de- cay, de- bris, de- tri- tus. pure of blem- ish, free of filth.

P1 *mf* Sweep. Sweep them clean. (3 priests grumbling, perhaps under Ion as he speaks) *mp* *poco a poco dim. dying away* Clean of all de- cay, de- bris, de- tri- tus. Pure of blem- ish, free of filth.

P2 *mf* Sweep. Sweep them clean. (3 priests grumbling, perhaps under Ion as he speaks) *mp* *poco a poco dim. dying away* Clean of all de- cay, de- bris, de- tri- tus. Pure of blem- ish, free of filth.

P3 *mf* Sweep. Sweep them clean. (3 priests grumbling, perhaps under Ion as he speaks) *mp* *poco a poco dim. dying away* Clean of all de- cay, de- bris, de- tri- tus. Pure of blem- ish, free of filth.

Sax. *mf* Fltg. *mf* *simile* B. trem. *gliss.* *sub. pp* *ppp* to Alto Sax.

Perc. 1 to Vib. *pp* I.v. to Mrb. *pp* *gliss.* (b) *mf* *ppp* to Vib.

Perc. 2 *pp* *ppp* *pp* *poco sfz* *mf*

Pno. *poco sfz* *mf* *f*

f

Freely and Spacious

30 ♩ = (46 - 48)

Dreaming and Spacious

Sub. Piu mosso ♩ = (56-60)

4

Lo. **Hold 10"**

Sax. **Poco rit.....** *Espressivo* *poco sfz* *pp* *poco sfz* *pp*

Perc. 1 *poco sfz* *mp* *l.v.*

Pno. *pp* *sub. pp* *pp* *pp* *l.v. dying away* *p* *pp* *poco sfz* *simile* *ppp* *pp*

The musical score is written for four instruments: Lo. (Low Octave), Sax. (Saxophone), Perc. 1 (Percussion 1), and Pno. (Piano). The score is divided into two sections: 'Freely and Spacious' and 'Dreaming and Spacious'. The tempo is marked as ♩ = (46 - 48) for the first section and ♩ = (56-60) for the second section. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *poco sfz* (poco sforzando), and *ppp* (pianississimo). Performance instructions include *Hold 10"*, *Poco rit.....*, *Espressivo*, *l.v. dying away*, and *simile*. The score also features triplets and slurs.

(35)

[Sung] *mp* A - pol - lo in his char - i - ot mounts the sky. *mf*

Sax. *pp* *poco sfz* *sub. pp*

Perc. 1 *pp* *poco sfz* *l.v.* *pp*

Pno. *pp* *p* *sub. mp* *sub. pp* *pp*

simile

Detailed description of the musical score: The score is for measures 35, 36, and 37. The vocal line (Lo.) begins in measure 35 with the lyrics 'A - pol - lo in his char - i - ot mounts the sky.' The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*). The saxophone (Sax.) and percussion 1 (Perc. 1) parts provide accompaniment. The piano (Pno.) part features arpeggiated chords and triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 35 includes a vocal entry and piano accompaniment. Measure 36 continues the piano accompaniment with triplets and a 'poco sfz' marking. Measure 37 features a 'l.v.' (lento vivace) marking and a 'sub. pp' (subito pianissimo) dynamic. The piano part ends with a 'simile' instruction.

Freely and Spacious

♩ = (46 - 48)

Poco accel.

Sub. Piu mosso ♩ = (ca. 63)

Sub. Meno mosso ♩ = (ca. 60)

Poco rit.... a Tempo ♩ = (ca. 60)

Growing Serious

6

38 *mp* *mf*

Io. He is the sun. These rays are his eyes. Let him see no stain. Pu - ri - ty must greet him. Pu - ri - ty pris - tine. My fa ther...

P1 [Spoken without voice inflection] Pu - ri - ty Pris - tine.

P2 [Spoken without voice inflection] Pu - ri - ty Pris - tine.

P3 [Spoken without voice inflection] Pu - ri - ty Pris - tine.

Sax. *poco sfz* *pp* *mp* *Espressivo* *pp* *ppp* *mf*

Perc. 1 *l.v.* *poco sfz* *l.v.* to Mrb. *pp* *poco sfz*

Perc. 2 *Dr. set* *mf* *ppp* *sub. ppp* *pp* *l.v.*

Pno. *ppp* *mp* *l.v.* *pp* *poco sfz* *mf* *poco cresc.* *l.v.* *ppp*

Molto accel..

Poco rit...

$\text{♩} = (46-48)$ Freely and Spacious

8

53

(to them all)

f [Spoken] *gliss.* (b) [Sung] *sub. pp*

Your par - ents gave you up. A-pol-lo took you on. But me.....

[Sprechstimme] *mf* *3* [Sung] *sub. pp*

To serve A-pol-lo. You?_____

Sax. *mp* *6* *Flttg.* *poco sfz* *mp* *poco sfz* *pp* *ppp* *ppp* *Th. trem.* *pp*

to Vib. *5* *l.v.* *5* *l.v.* *5* *l.v.* *mp* *pp*

Perc. 1 *5* *sub. pp* *ppp* *Sub.* *ppp*

Perc. 2 *poco sfz* *3* *mp* *mp* *mp* *3* *mp* *ppp* *ppp* *Sub.* *ppp*

to W. mach. *ppp* *Sub.* *ppp*

Pno. *sub. pp* *5* *l.v.* *pp* *poco sfz* *ppp*

sub. pp *l.v.* *ppp*

Dreaming and Spacious

9

♩ = (ca. 58-60)

Sub. piu mosso ♩ = (ca.76)

Sub. meno mosso
♩ = (58-60))

Poco a poco accel.

♩ = (ca. 76)

60 [Sung] *mp* Me A-pol-lo chose. He chose me. *mp* The god him-self has brought me here. *mp* So says the priest-ess. *mf* [Sprechstimme] Py - thia pro-claims it.

Sax. *pp sempre* Ord. *pp* *sub. pp* *mp*

Perc. 1 *p* *mp* *pp* *mp* to Timp. (Tune F#2)

Perc. 2 to Glck. *poco sfz* *ppp* l.v. *poco sfz* *ppp* l.v. to Dr. set

Pno. *p* *mp* *pp* *mp* *mp* *poco sfz* *ppp* *mf* *ppp*

Sarcastic

Sub. Piu mosso $\text{♩} = (92-96)$

10

69

(The priests laugh)

P1

Ha

P2

mf

Py-thia's pre-cious pet. The priest of pu-ri-ty. Ha

P3

[Sprechstimme]

Ha

Sax.

poco sfz

mf *mp* *ppp* *pp*

Perc. 1

sempre gliss.

Simile

Sempre pp *Sempre pp*

Perc. 2

S.D. B.D. H.H. T.

pp *poco sfz* *pp* *pp* *mp* *pp* *mp* *pp* *pp* *pp* *pp*

Pno.

Poco stacc.

Sempre pp *Simile* *poco sfz* *poco sfz* *poco sfz*

Proudly

Piu mosso ♩ = (ca. 104)

Poco a poco accel.

(73) *mp* [Spoken without voice inflection]

Lo. Born im - mac - u - late and pure. Not bred of hu - man flesh. Born of the god's own

P2

P3 [Spoken without voice inflection] *f* You are like us

Sax. *pp* *pp*

Perc. 1 5 3 3

Perc. 2 *mp* *mp* *pp* *pp* *pp*

Pno. *poco sfz* *poco sfz* *poco sfz* *poco sfz*

The musical score is for a piece titled 'Proudly' in 4/4 time, marked 'Piu mosso' with a tempo of approximately 104 beats per minute. It begins with a circled measure number 73. The vocal parts (Lo., P2, P3) are in bass clef. The Saxophone part is in treble clef. Percussion 1 and 2 are in bass and snare clefs respectively. The Piano part is in grand staff. The score includes lyrics for the vocal parts and dynamic markings such as *mp*, *pp*, *f*, and *poco sfz*. The tempo is marked 'Poco a poco accel.'.

Irritated

Piu mosso $\text{♩} = (\text{ca.}112)$

77 Poco a poco cresc. e accel.

Io. will.

P2. [Spoken without voice inflection] *f* 3 You are like

P3. [Spoken without voice inflection] *mf* Con-ceived in lust and tossed a-side. *f* Ac-cept the truth.

Sax. *pp* 3 5 *pp* *pp*

Perc. 1 *Simile* 3 5

Perc. 2 *Simile* S.D. B.D. H.H. *mf* *pp* *pp* *mf* 3 *pp*

Pno. Poco a poco cresc. e accel. *pp* 5 5 5 5

Angry and Irritated

Freely and Spacious

Sub. Meno mosso (♩ = 60)

♩ = (ca. 88-96)

(80) [Spoken without voice inflection]

Silenzio assoluto ca. 10"

Io. *ff* Pol-lu tion! Shut your mouth. A-pol-lo will not bear your filth. *5* *Silenzio assoluto ca. 10"* *(The music tells us that birds are circling overhead. Ion becomes agitated at their presence.)*

P2. us! *(Blow, no tone)*

Sax. *sfz* to Alto Sax. *f* *Sempre pp* *pp* *(Blow, no tone)*

Perc. 1. to Chim. to Vib. (Bow) *Sempre molto legato* *l.v. sempre* *Sempre pp*

Chim. *poco sfz* *gliss.* *l.v.* *l.v.* *mp* *mp* *gradually dying away* *niente*

Perc. 2. *sfz* *f* *sfz* *mf* *mf* *mf* *3* *to Glck.* *Sempre molto legato* *l.v. sempre* *Sempre pp*

Pno. *l.v.* *Inside Piano* *poco sfz* *gliss.* *l.v.* *gradually dying away* *niente* *Sempre pp* *Ord. Poco legato* *5* *6* *5*

ff *ff*

(Key clicks)

87

Sax. *mf* *mf* *mf* *mf* *mf* *Sub. pp*

Ord.

(Blow, no tone)

Fltng. *poco sfz*

Perc. 1 *Molto legato* *Simile* l.v. to T.Blocks/ C.bells

Perc. 2 *Molto legato* *Simile* *poco sfz* *poco sfz* to Dr. set

Pno. *Simile* *mp* *mp*

[illegible]

Tense with Anxiety

Sub. piu mosso ♩ = (ca. 104-108)

(Ion drops his broom and grabs a bow and arrow)

16

95 [Sprechstimme]

Io. ground. They rain their dung u-pon this shrine. They won't de - file this sa - cred place._____

Sax. *poco sfz* *f* Sub. *mf* *poco sfz* Sub. *pp* *pp*

Perc. 1 *mp* *mp* *mp* *mp* to Sl. stick

Perc. 2 *mf* *simile* *mf* *f*

Pno. *f* *poco sfz* *mp* *poco sfz* *Sub. pp* *poco stacc.*

Sempre mp *mp*

The musical score is written for a vocal ensemble and piano. The vocal parts (Io, Sax) have lyrics in German. The piano part includes complex arpeggiated figures and dynamic markings. The percussion parts provide rhythmic support. The score is marked with various dynamics (f, mf, pp, mp, sfz) and articulation (poco sfz, poco stacc.).

Serene

Sub. piu mosso ♩ = (ca. 104-108)

Poco a poco accel.

17

(Jon takes aim, but the Priests restrain him)

100 [Spoken without voice inflection]

Sub. Freeze
ca. 5"

Io. *mf* The larg - est there I'll take him down.

P1 [Spoken without voice inflection] *f* Stop! The bird of Zeus. of

P2 [Spoken without voice inflection] *f* 3 This is a crime! That's the ea - gle.

P3 [Spoken without voice inflection] *f* 3 Hold your weap-on! The her-ald of a god.

Sax. *poco sfz* *mf* *mf* *f*

Perc. 1 Sl. stick to B. dr. *mf* *pp*

Perc. 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *simile*

Pno. *Sub. mf* *mf* *mf* *f* *ff* 3 3

Poco a poco accel.

105 **Poco a poco accel.**

f *[Sung]* *f* *[Sung]* *f* *[Sprechstimme]*

Io. This is A - pol - lo's tem - ple!___ He a - lone is pure._____

P1 Zeus him-self. A - pol - lo!___ Pure!_____

P2 To shoot the ea - gle._____

P3 *[Sung]* Mad - ness, man!_____

Sax. *ff* *sub. mf* *f*

Perc. 1 *pp* *ppp* *ppp*

Perc. 2 *pp* *mf* *pp* *mf*

Pno. *poco sfz* *ff* *sub. mf* *f* *stacc. sempre*

109

Poco a poco accel.

[Spoken without voice inflection]

Io. Zeus is lewd, a lech - er _____ Lies! Slan - der! _____

[Spoken without voice inflection]

P1. _____ And what of Mar - pe - ssa, Co - ro - nis, Daph - ne _____

[Spoken with voice inflection]

Sax. *f*

Perc. 1 *pp*

Perc. 2 *simile* *pp* *Simile*

Pno. *f*

Very Tense

Piu mosso ♩ + ♩ = (ca. 80)

Piu mosso ♩ = (ca. 80)

Piu mosso ♩ = (ca. 80)

Poco a poco accel.

20

(112)

f
In - ven - tions of the po - ets!

f
Ar - si - no - e, Cas - san - dra, Cy - re - ne, Me - li - ae, Eud - ne.... Phil - o - nis.... Hy - a - cin - thos,

[Spoken with voice inflection] *f* [sarcastic]
More lov - ers than Zeus could ev - en num - ber! A - pol - lo _____ spreads his seed a - round!

[Spoken with voice inflection] *f*
The - ro, Psa - ma - the, Cry - so - the - mis, Cy -

ff
Sax.

pp *mp* *mp* *mp*
Perc. 1

mf *mf*
Perc. 2

ff *sempre*
Pno.

ff *sempre*

Flt. g.

to Chim.

8va

Violent

Proudly

Freely and Spaciously

Sub. meno mosso (ca. 60)

Poco accel.

Poco a poco rit.....

Sub. meno mosso poco it..... Senza Misura ♩ = (ca. 46-48)
♩ = (ca. 54-56)

J = (ca. 54-56)

(Ion cutting them off)

Do not conduct, just cue the instruments

122 [Spoken without voice inflection] [Sprechstimme] [Sung] (Sunlight hits the temple. The music tells us of the change.)

Io. *ff* E-nough! Stop your filth-y mouths! Speak if you must of Zeus' lust His lech-e-ry de-files his great-ness. But do not ma-lign my fath-er

P3 *sub. pp* [priest 3 speaks very soft and and slow] Par-i-sos.....

Perc. 1 *poco sfz* (Chim.) *f* *gliss.* *l.v.* *poco sfz* *l.v.* *pp* *poco sfz* *l.v.* *pp* *simile* *poco sfz* *l.v.* to Vib.

Perc. 2 *poco sfz* *f* to Glck. *poco sfz* *l.v.* *pp* *synchronize with piano* *poco sfz* *l.v.* *l.v.* *Freely* *pp* *simile* *poco sfz* *l.v.* *pp*

Pno. Inside Piano *poco sfz* *gliss.* *l.v.* *ff* *gradually dying away* *Freely* *poco sfz* *pp*

Dreamy
To be conducted
♩ = (ca. 63-66)

Proudly with Emotion
Sub. meno mosso ♩ = (ca. 58-60)

131

Lo. [Spoken] *mp* Look! [Sung] *mp* His char-i-ot mounts the sky. The

Sax. *Molto espressivo* *pp* *mp* *mp* *pp*

Perc. 1 *simile* *poco sfz* l.v. *pp* *poco sfz* l.v. *pp* *poco sfz* l.v. *pp*

Perc. 2 *simile* *poco sfz* l.v. *pp*

Pno. *pp* *Freely* *poco sfz* *Sempre p* *mp* *ppp* *pp* *ppp*

138 *mp* *mf* *mp*

Io. fick - le stars are flee - ing_ His light is stead - y, chaste, un - chang - ing Shad - ows melt be - neath his gaze.

Sax. *mp* *mf* *pp* *mp* *mf* *pp* *mp* *pp* *p*

Perc. 1 *pp* *mp* *pp* *mp*

Pno. *mp* *mf* *pp* *pp*

With emotion (Aria-like)

Very Proudly

Poco a cresc. e accel.

[Spoken with voice inflection]

[Sung]

mp *f*

Sub. Meno mosso $\text{♩} = (\text{ca. } 58-60)$

Poco a poco rit.....?

144

lunga ca. 10"

Io.

Cor-rup-tion, mold and rot are gone. Green ten-drils of life spring forth to meet him. Bless-ed be your name A-pol-lo, ho-ly one. I am your son. I am your son....

Sax.

pp *mf* *f*

lunga ca. 10"

Perc. 1

mp *mp* *mf* *ppp*

gradually dying away

Perc. 2

Glock. *poco sfz* l.v. to Mrb. *mp*

Pno.

mp *mf* *f* *ppp*

gradually dying away

Gently

Sub. Piu mosso ♩ = (ca.108-112)

(music tells us of the arrival of more birds, gentler this time: doves)

153

Io.

Sax.

Perc. 1

Perc. 2

Pno.

Poco flautando e molto legato

Freely ppp

Molto legato

Sempre mp

Mrb. Soft, e molto legato

Sempre ppp

Irregular and fast tremoloswatch for conductor's cut-off signal

Irregular and fast tremoloswatch for conductor's cut-off signal

Poco a poco cresc.
[Sprechstimme]

158

mf

Io. More birds! More filth!

P1. [Sprechstimme] *mf* They're doves! Don't grab your bow! Sure - ly Aph-ro-di - te may vis - it

P2. [Sprechstimme] *mf* Aph - ro - di - te's doves!

Sax. Poco a poco cresc. *ppp sempre*

Perc. 1. *Molto legato*
Freely mp

Perc. 2. Poco a poco cresc. *ppp* *Simile*

Pno. *ppp* *Simile*

Disturbed and Violent

Sempre $\text{♩} = (\text{ca. } 108-112)$ Poco a poco accel.
(shooting the birds away)

27

163

Molto cresc.

[Spoken with voice inflection] **f**

(to the Priests)

Io. Fly! Be gone! A - way! And you

P1 here!

[Sung] **mf** [Sprechstimme]

[falsetto as high as possible] **f** 3

P3 No!_____ E - ven Aph - ro - di - te's lov-ing touch is too dirt - y For the prince of pu - ri - ty.____

Sax. **mf** *poco sfz* *simile* **f**

Perc. 1 **mf** 3 l.v. to Flexatone **pp** **pp** **pp**

Molto cresc.

Perc. 2 **mf** *Simile* **f**

Molto cresc.

Pno. **mf** **f**

silenzio
assoluto ca. 15"

169

Sub. meno mosso ♩ = (ca. 60)

Poco a poco rit.....

Io. *three..... Go to the sa - cred spring. Wash your - selves. Cleanse your minds of filth.*

P1 [Spoken with voice inflection] *mp* [sarcastic] *Are these or - ders from your fa - ther or your - self?*

P2 [Spoken with voice inflection] *f* (mocking Ion) *Go to the sa - cred spring.* (should be heard) *mp* *3* *We know our du - ty. Come.* (all priests exit away from the temple into the woods)

Sax. *simile* *f*

Perc. 1 *pp* *to Vib.*

Perc. 2 *ff* *to Crotales*

Pno. *ff* *I.v. (Prepare to mute the low A string)* *pp* *3* *gradually dying away* *pppp*

SCENE 2

29

Joyful

$\text{♩} + \text{♪} = (\text{ca. } 69-72)$

Meno mosso $\text{♩} = (\text{ca. } 69-72)$

(Creusa's attendants, off, overlapping, fuguelike)

A1

mp *gliss.* *gliss.* *gliss.* *gliss.* *mf* *gliss.* *gliss.* *gliss.*

How far_____ far a - way? How far a- way?_____ How far a - way?_____we've walked all day?_____ how far?

A2

mp *gliss.* *gliss.* *gliss.* *gliss.* *mf* *gliss.* *gliss.* *gliss.*

How far?_____ How far a - way?_____ how far a - way? We've walked all day!_____ far a- way? far_____ a way?_____

A3

mp *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mf* *gliss.* *gliss.* *gliss.*

How far?_____ How far a - way?_____ far_____ a way?_____ we've walkedall day!_____ far a - way? We've walked we've

Freely and Spacious

Vib. *Sempre l.v.*

simile.

Perc. 1

Sempre pp

Freely and Spacious

Sempre l.v.

simile.

Perc. 2

Sempre pp

Piu mosso ♩ = (ca. 69-72)

Sub. Meno mosso ♩ = (ca. 60)

[Hold the note, then slow gliss]

10

mf

A1 We've walked all day! how far? how far? how far we've walked all day! far all day!

mp *pppp*

mf

A2 How far? How far? a-way? all day! all day how far we've walked all day how far? far?

mp *pppp*

mf

A3 walked how far? We've walked all day! How far? far a way? all day! How far? a-way? all day! a-way!

Simile poco sfz

Perc. 1 *Sempre pp*

Simile poco sfz

Perc. 2 *Sempre pp*

Simile poco sfz

Pno. *Sempre pp*

ppp

ppp

Sub. Piu mosso ♩ + ♩ = (ca. 69-72)

Piu mosso ♩ = (ca. 69-72)

Meno mosso ♩ = (ca. 69-72)

22

ppp *f*

A1 The path is steep, the woods are dark. how tired I am the path is steep. How tired, I am.

ppp *f*

A2 The path is steep, the woods are dark. How tired, how tired, I am. The woods are dark. How tired, how tired, tired I am.

ppp *f*

A3 The path is steep, the woods are dark. how tired I am. the path is steep. How tired, how tired, how tired, I am.

Sempre l.v. *Sempre pp* *mp* *poco sfz* *mp* *mf*

Perc. 1 *Sempre pp* *mp* *poco sfz* *mp* *mf*

Sempre l.v. *Sempre pp* *mp* *mp* *l.v.* to Glck.

Perc. 2 *Sempre pp* *mp* *mp* *l.v.* to Glck.

Inside Piano *Sempre l.v.*

Pno. Pizz. l.v. l.v. l.v. Pizz.

pp *pp* *pp* *mf*

Spacious ♩ = (ca. 69-76)

[all voices, off stage, spoken with voice inflection]

32

How far? How far away?
How far? We've walked all day!
The path is steep, the woods are dark.
How tired, how tired, how tired I am.

[Improvise on given rhythm, in any order, watch for conductor's cut-off signal] gradually fade out

35

sub mp [Hold the note, then gliss] **Silenzio ca. 5"**

A1 How tired, I am niente *gliss.* *gliss.* Gradually dropping the voices, not systematically

A2 How tired niente *gliss.* *gliss.* gradually fade out

A3 I niente *gliss.* *gliss.* gradually fade out

P1 gradually fade out

P2 gradually fade out

P3 gradually fade out

Perc. 1 (Vib.) *poco sfz* *mf* *mp* *Molto legato* gradually fade out

Perc. 2 (Glock.) *mp* *Molto legato* gradually fade out

Pno. Ord. 1.v 1.v *mp* gradually fade out

Mysterious

Sub. Piu mosso ♩ (ca. 100)

(Creusa, off stage,
her voice cutting through
her attendants and silencing them. She is driving them forward.)

46 [Sprechstimme] *mp*

Cr. This path. This path. Fol-low it. A-head you see the sun. To A - pol - lo's or - a - cle, This path. This path. There is but one.

Io. [Spoken with voice inflection] *pp* 3 What voice is that? I know that voice. No!__

Perc. 1 to Timp. (Tune D3) [Timpani. sempre gliss.] *ppp* 4:3 3:2 5:4 to Tamb. *ppp* *ppp*

Perc. 2 to Dr. set *ppp*

Poco rit.....Meno mosso ♩ = (ca. 69- 72)

Sub. Piu mosso ♩ = (ca. 100)

(Creusa entering with her attendants.
She moves forcefully toward the temple)

(Alarmed)
(She sees Ion and
draws back, alarmed)
(recovering and
driving forward)
(she tries to enter)

Cr. [Spoken with voice inflection] *sub. sfz* *mf*
There it is.... Guard ed by the gor - gon's head. Aaah! I must speak with A pol - lo.

Io. *mp* *3*
I know no wom an but the Priest ess.

Al [hand over mouth] *mf* *3* [Sprechstimme]
Cre - u - sa, la - dy.....

Perc. 1 to Vib. (Hard mallets) *sub. sfz* *mf* *l.v* *sub. sfz* *mf* *l.v* *sub. sfz* *mf* *l.v*

Perc. 2 *pp* *Sempre pp* *3* *3*

Pno. *sub. sfz* *mf* *l.v* *sub. sfz* *mf* *l.v*

Sub. Meno mosso ♩ = (ca. 72)

Poco a poco rit.....

65 [Sprechstimme] (she starts to enter the temple)

Cr. *f* Do you speak for the god? *f* I must see her. [Spoken without voice inflection] *mp* And the priest - ess? *mp* Is she not a wom - an?

Io. *f* [Spoken without voice inflection] Stop! Not I. Py - thia, his priest - ess. *f* Stop! No wom - an - ters here

Perc. 1 Sempre Vib. *sub. sfz 1.v* *mf* *mp* *sub. sfz 1.v* *mf*

Perc. 2 *pp sempre* *sub. cresc.* *pp* *sub. cresc.* *pp* *sub. cresc.* *ppp* *pp* *sub. cresc.*

Pno. *sub. sfz 1.v* *mf* *sub. sfz 1.v* *mf*

Act 1, Scene 1

Tempo: Piu mosso ♩ = (ca. 72)

Section 1: Pitying

Section 2: Disturbed

Section 3: Sub. Meno mosso ♩ = (ca. 63)

Characters: Cr. (Crawford), Io. (Joe), Sax. (Alto Sax.), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Pno. (Piano)

Lyrics:

Cr.: I pit-y her... Who bars my way? No mere priest will stand be - tween me and god...

Io.: Cho-sen by A-pol-lo. I am A-pol-lo's priest. it might just be that I am A-pol-lo's son. His on-ly

Performance Notes:

- Cr.: [Sung] Hold ca. 7" *pppp* 3 (she tries to enter. he stops her.) *f* 3 [Sprechstimme] *mf* 5 [Sung] *f* (she tries to enter.)
- Io.: [Spoken with voice inflection] *mf* 3 [Sung] *mf* 3 [Sprechstimme] *mf* 5 3 [Sung] *mf* 3
- Sax.: (Alto Sax.) *ppp* *ppp* N.V. Vib. *p* *mp*
- Perc. 1: *pp* 3 1.v. *sub. sfz* 1.v. *pp* 3 1.v. *sub. sfz* 1.v. *pp* 1.v.
- Perc. 2: *pp* to Glck. *pp* 3
- Pno.: *sub. sfz* 1.v. *mf* 1.v. *pp*

Sarcastic
[Sprechstimme]

[Spoken without voice inflection]

[Sung] *sub. cresc.* **f**

[Spoken with voice inflection] **mf** 5 3 [Sung] **mf**

Sub. Piu mosso ♩ = (ca. 69-72)

82

f *sub. mp* *sub. cresc.* **f**

His on-ly liv-ing son, per-haps But not his on-ly son. He thinks he is A-pol-lo's on-ly son. One per-haps of thou-sands, boy. A -

son.

[Sprechstimme, hand over mouth] **mf** 3

Be still!

[Sprechstimme, hand over mouth] **mf** 3

Be si- lent!

[Sprechstimme, hand over mouth] **mf**

Keep your sto-ry close.

poco sfz N.V. → Vibr. **ppp** **mp** *poco sfz* N.V. → Vibr. **mp** 3

(Vib.) *poco sfz* 1.v **mp** *poco sfz* 1.v **pp** 3 1.v

(Glick.) *poco sfz* 1.v **mp** *poco sfz* 1.v **mp** 3 *poco sfz*

Pno. *poco sfz* 1.v **mp** 3

89 *f* falsetto *mp* [Spoken with voice inflection] *Poco rit.* *Spacious* Sub. Piu mosso ♩ = (ca. 69-72)

Cr. pol-lo spends his seed quite lib - er - al - ly. [Spoken with voice inflection] it is. I know.

Io. [hand over mouth] [Spoken with voice inflection] *mf* [murmuring with mouth closed] *pp*

A1 [hand over mouth] [Spoken with voice inflection] My la - dy, stop. [murmuring with mouth closed] (m)

A2 [hand over mouth] [Spoken with voice inflection] My la - dy, stop. [murmuring with mouth closed] (m)

A3 [hand over mouth] [Spoken with voice inflection] My la - dy, stop. [murmuring with mouth closed] (m)

P1 [hand tremolo] *pp* (m)

P2 P2 & P3 [hand tremolo] *pp* (m)

Sax. *mf* *ppp* *Molto legato*

Perc. 1 *pp* (Vib.) *ppp* *Molto legato*

Perc. 2 (Glc.) *mp* *ppp*

Pno. *ppp*

95

[hand tremolo]
PPP
gradually fade out

A1 (m) gradually fade out

A2 (m) gradually fade out

A3 (m) *[hand tremolo]*

P1 (m) *[murmuring with mouth closed]*

P2 (m) gradually fade out

Perc. 1 (4) gradually fade out

Perc. 2 (4) gradually fade out

Pno. l.v. gradually fade out

Detailed description: The musical score for measures 95 and 96 consists of eight staves. Staves A1, A2, and A3 are vocal parts with a tremolo effect indicated by a bracket and the text '[hand tremolo]'. They start with a sixteenth-note triplet (6) and a quarter-note triplet (3). Staff P1 is a vocal part with a murmuring effect indicated by the text '[murmuring with mouth closed]'. It starts with a quarter-note triplet (3) and a quarter-note triplet (3). Staff P2 is a vocal part with a quarter-note triplet (3) and a quarter-note triplet (3). Staves Perc. 1, Perc. 2, and Pno. are percussion parts. Perc. 1 has a quarter-note triplet (4) and a quarter-note triplet (4). Perc. 2 has a quarter-note triplet (4) and a quarter-note triplet (4). Pno. has a l.v. (left hand) part starting in measure 96. All percussion parts have a gradual fade out indicated by an arrow.

Dramatic and Narrating

Silenzio
assoluto ca. 5"

Freely slow (senza tempo)

Cr. 100 [Sung] *mp*

know a girl. In Ath -ens, where I am queen. A wom-an now, this girl once knew A-pol-lo's touch. It's not a gen__tle touch. Gods grab what they de-sire and take it as they please.

Io. [Spoken without voice inflection] sub. *ff*

You lie.....

Sax sub. *sfz*

(b) *mf*

Perc. 1 to B.dr. (ad. lib. tremolo, use cymbal on the B. dr., get various over tones dreamily and spaciouly) (Glock.)

Sempre ppp Sub. cresc. Sub. cresc.

Perc. 2 l.v (Dr. set)

pp pp

Pno. (tune Creusa) poco *sfz* l.v sub. *sfz*

ppp pp pp

40

Narrating

Freely slow (senza tempo)

Sub. Piu mosso ♩ = (ca.60) Poco a poco accel.

109

pp

mp

mp

pp

poco sfz

ppp

ppp

ppp

pp

mp

simile

to Glck.

pp

Inside Piano

Pizz. *mp*

to Dr. set

This girl was fair... and young... In the warmth of the sun, she basked by the sea. A - pol-lo saw. What he wants he takes. He dragged her to a cave.---

Improvise on given pithces in any order, watch for conductor's cut-off signal.

Tense

♩ = (ca. 66-69) Poco a poco accel.

♩ = (ca. 80-84) Sub. Meno mosso ♩ = (ca. 58-63)

42

(119) [Sprechstimme] *mp* *mf* *f* *sub. pp* *mp*

Cr. E-ven the sun god hides his crimes from light. He raped her there. He raped her there. He raped her, boy. He raped her there and left her in the dark. In

[Sung] *mf* *f* *sub. pp* *mp*

Io. [Spoken without voice inflection] *f* No! No! No! No!

Sax *mf* *f* *ppp* *ppp* Br. trem.

Perc. 1 *simile* *ppp* *ppp* *ppp* *ppp* *ppp* Imitate Creusa's reaction on stage *Sub. cresc.* *ppp* *simile* *ppp* *ppp* to Vib.

Perc. 2 (Dr. set) *mp* *simile*

Pno. Cluster on strings, use both hands *l.v.* *l.v.* *l.v.* *f* *ppp* *Ord.* *l.v.* *mf*

Narrating with Tense

Poco rit..... Sub. Piu mosso
♩ = (ca. 80-84)

Sub. Poco rit..... Sub. Piu mosso
♩ = (ca. 80-84)

Poco a poco accel.

(126)

f

mp

[Sprechstimme] *mp*

sub. mp

Cr.

three nine months'time it had come to light_____ It was. A boy._____ Born to a girl of rank. She dared not show a bas-tard to the world... She hid it well.

Lo.

[Sprechstimme] *f*

mp

It can-not be. How can a wom-an hide such a

Sax

Ord. 5 Br. trem. Ord. Br. trem.

mp *ppp* *mp* *sub. mp* *ppp*

Perc. 1

(Vib.) hand vibrato *poco sfz* l.v. l.v. *poco sfz* hand vibrato *poco sfz* l.v. to Mrb.

mp *pp* *mp* *mp*

Perc. 2

ppp *ppp*

Piu mosso ♩ = (ca. 88-92) Poco a poco accel.

Piu mosso ♩ = (ca. 100-104)

Poco a poco accel.

133

Cr. [Sprechstimme] *mp*

Wom - en chose what to hide and what to show. They hide more things than mene - ver come to know. She took it to the cave of its con - cep - tion.

Io. [Sprechstimme] *mp*

thing? What hap-pened to the child?

Sax. *pp* *poco sfz* *ppp*

Mrb. (Use the same Mrb. as Perc. 2) *Sempre p* *Simile* *poco sfz* *p*

Perc. 1

(Dr.set) *Sempre p* *simile*

Perc. 2

Sub. Meno mosso
♩ = (ca. 60)

Piu mosso ♩ = (ca. 100-104)

Sub. Meno mosso ♩ = (ca. 80-84)

Poco a poco accel.

(139) *mf* *f* [Sung] [Sprechstimme] *sub. mp* *pp* [Sung]

Cr. She left it in the dark to die. Both. And sad re - morse. She went back... Hoped to find her child in the cave... But it was

Io. *mf* *mf* Had she no shame? No pi - ty?_

Sax *tr* *pp* *3* *mp* *pp*

Perc. 1 *sub. sfz* *mf* *pp* *Sub. sfz* *mf* *pp* *pp*

Perc. 2 *pp* *3* *mp* *pp*

Pno. (Ord.) 1.v *mf*

Narrating with Sadness

Piu mosso ♩ = (ca. 100-104)

Sub. Silenzio ♩ = (ca. 54-58)
ca. 10"

145 [Sprechstimme] *mp* [Sung] *ff* *Ca. 10*

Cr. gone. Or wild beasts. Who knows? They have. They have. -

Io. *mp* *sub. f* [Sprechstimme] *sub. f* Car - ried off by some kind - ly soul?__ The gods will pun-ish this wom an_

Sax. (Sempre Alto Sax.) *Sub. sfz* *pp* *Sub. pp* *pp* *Sotto voce e molto espressivo*

Perc. 1 *mf* *mp* to Vib.

Perc. 2 *pp* *simile* *mf* *mp* *simile*

Pno. *poco sfz* *Sub. Silenzio ca. 10"*

Narraiting with Anxiety

Sub. Piu mosso ♩ = (ca. 76-84)

153

Cr. *pp* *mp* *pp* *pp* *mp* *mf*

That was the on - ly child she could ev-er bear. the on-ly child, she could ev-er bear. For fif-teen years. A man of rank and sta tion.____ She's good at keep-ing se-crets.

Io. [Spoken with voice inflection] *mf* *mp*

Is she mar ried? He does-n't know?

Sax *pp* *mp* *pp* *pp* *mp* *ppp* *mp* *ppp*

(Vib.) l.v. l.v. l.v. *pp* *mp* *pp* *mp*

Perc. 1 *pp* *Simile* to B. Dr.

Perc. 2 (T.B./C.Bell) *pp* *ppp* *ppp* *ppp*

Sarcastic

Poco a poco accel.

Sub. Meno mosso ♩ = (ca. 56-60)

Sub. Piu mosso ♩ = (ca. 72-76)

Silenzio
assoluto ca. 10"

169

Cr. [Sprechstimme] *f* He must lift the curse from off her womb. _____

Io. *f* Why come to A-pol-lo's tem-ple, then? [Sprechstimme] You pol-lute this sa-cred ground. [Spoken with voice inflection] *f* Leave now. *ff* Go.

Sax. Tenor Sax. Fltg. *mf* Poco a poco accel. *ppp* Ord. *ppp*

Perc. 1 *pp* to Vib. *mf* *ppp* l.v.

Pno. *simile* *poco sfz.* *gliss.* *poco sfz.* *gliss.* *f* *niente*

182

Cr.

doubt. Raped by man or god....

Io.

f

No! Brought here by the god him-self.

[Sung]

sub. mp A - pol - lo, — *p* pure and chaste. — *ppp*

Perc. 1

pp *ppp*

l.v.

Perc. 2

to Glick.

mp *pp* — *mf*

l.v.

Pno.

pp *poco sfz* *l.v.*

ppp

Sub. Rit..

J = (ca. 60-63)

Silenzio ca. 4"

Spacious

Sub. Piu mosso ♩ = (ca. 69-72)

(188)

[Sung]

pp

Cr. *gradually dying away*

Sel-dom chased, more of-ten chas-ing. Sel-dom leav-ing those he chas-es. chaste.

Cut-off for Creusa

Cut-off for instruments

52

Silenzio ca. 5"

[only attendant's voices]

A1 *gradually dying away ca. 20*

[Spoken without voice inflection] **pp**

Sel-dom chased, more of-ten chas-ing. Sel-dom leav-ing those he chas-es. chaste.

A2 *gradually dying away ca. 20*

[Spoken without voice inflection] **pp**

Sel-dom chased, more of-ten chas-ing. Sel-dom leav-ing those he chas-es. chaste.

A3 *gradually dying away ca. 20*

[Spoken without voice inflection] **pp**

Sel-dom chased, more of-ten chas-ing. Sel-dom leav-ing those he chas-es. chaste.

Perc. 1 *gradually dying away ca. 15"* to Claves

(Vib.) *Molto legato* l.v. **Sempre ppp**

Perc. 2 *gradually dying away ca. 15"* to Bongos

(Gick.) *Molto legato* l.v. **Sempre ppp**

Pno. *gradually dying away ca. 15"*

l.v. **Sempre ppp**



Poco a poco cresc.
 15 Timbales (2) Cow bells (2) [3+2]

Perc. 1 *simile*

Poco a poco cresc.
 Perc. 2 *simile*

Do not conduct, just cue the instruments

(23)

Sax. (Alto Sax.)

Improvise on percussions, do not conduct, just cue the instruments, ca. 20"

Perc. 1 Timbales (2) Bells (2)

Improvise on given instruments, follow the same dance type character, irregular rhythm ad lib. dynamics ad lib. Watch for conductor's cut-off signal. Total duration ca. 20"

Perc. 2 (use any instruments of Dr. set)

Improvise on given instruments, follow the same dance type character, irregular rhythm ad lib. dynamics ad lib. Watch for conductor's cut-off signal. Total duration ca. 20"

Pno.

$\text{♩} + \text{♩.} = (\text{ca. } 56-58)$

$\text{♩} + \text{♩.} = (\text{ca. } 56-58)$

To be conducted

[2+2+3]

Poco stacc.

[3+2]

Sempre ppp

to Tambourine

ppp

Sempre ppp

Poco stacc.

ppp

Sempre ppp

♩ = (48-50)

♩ + ♩. = (56-58)

(39) [3+2+3]

Sax. *Sempre p* *mp* *poco sfz* *short gliss down* *poco sfz* *sub. pp* [3+2+2]

Perc. 1 *p* *simile*

Perc. 2 *Sempre p* *sub. pp*

Pno. *Sempre p* *sub. pp*

Comical (Dance-Like)

$\text{♩} = (48-50)$

Growing Serious (Aria-Like)

Sub. *Meno mosso*

Poco rit......

$\text{♩} = (63-66)$

Comical (Dance-Like)

Sub. *Piu Mosso* $\text{♩} = (48-50)$

(50) *(Xuthus entering, speaking in a joking tone)*

[Spoken without voice inflection] *pp*

Xu. What's this I hear? She rails at our sex! For-give us, gen - tle Cre - u - sa,_____

[Sung] *dolce* *mf* *3* *3*

Sax. *Freely p except of sfz* *Espressivo* *mp* *3*

Perc. 1 *pp*

Perc. 2 *pp* *ppp* *ppp*

Pno. *pp* *ppp* *espressivo* *ppp* *mp* *mf* *sub. ppp*

Sarcastic

Sub. Piu mosso ♩ = (ca.80-88)

Comical (Dance-Like)

♩ + ♩. = (56-58) poco rit.

Comical (Cabaret-Style)

a tempo ♩ + ♩. = (56-58)

57

60

[Spoken without voice inflection] *sub. mf* *f* [3+2+2]

Cr. It's not your birth that I be moan. It's what comes af - ter.

[Spoken without voice inflection] *mp* [Sprechstimme] *mp*

Xu. It's not our fault we were born men! Why sobit - ter?__

Sax. *ppp* *mp* *ppp* *ppp* *mp*

Perc. 1 *ppp* to S cymb. I.v. to Tamb. *ppp*

Perc. 2 *Sempre p* *ppp*

Pno. *ppp* *I.v.* *ppp* *ppp* *ppp*

sub. mp *ppp*

quick gliss

Comical

58

Sub. Meno mosso ♩ = (ca. 63-66)

Poco a poco rit.....

(69)

Xu. *mp* [Spoken without voice inflection] *mp* [Sung] *mf* *gliss.* *sub. pp* [Spoken without voice inflection]

We are here to find our joy. I know it. I feel it in my bones. feel in my

Sax. *ppp* *short gliss down* *Flttg.* *Ord.* *Flttg.* *Ord.* *3* *short gliss down* *mp* *ppp*

Perc. 1 *ppp*

Perc. 2 *ppp* *pppp* *poco sfz* *ppp* *poco sfz* *ppp*

Pno. *ppp* *l.v.* *mf* *Inside Piano slow gliss* *ppp* *l.v.* *gliss* *l.v.*

Growing Serious (Recitative-Like)

Poco a poco rit..... Sub. Piu mosso
♩ = (ca. 88-100)

Sub. Meno mosso
♩ = (ca. 80-92)

Sub. Piu mosso
♩ = (ca. 88-100)

Sub. Meno mosso
♩ = (ca. 80-92)

Sub. Piu mosso
♩ = (ca. 88-100)

(78)

[Spoken with voice inflection] *mf* *mf* *mf*

Io. Your er-rand with A-po-llo, sir..... Is it the same as hers? A ques-tion? No de-mand?

Xu. [Spoken without voice inflection] *mf* *mf* *sub.f*

bone(s)..... I have a ques-tion.... I am a king,

Perc. 2 *poco sfz* *ppp* *ppp* *mp ppp* *mp* *ppp*

Comical (Dance-Like)

(87)

simile

ca. 3" J = (48-50)
(The three Priests return)

Xu.

I am no fool. A quest - ion on - ly!

Sax.

to Baritone Sax.

Perc. 1

to Flexatone

Perc. 2

sub. p

Pno.

Ord. quick gliss

sub. p

Poco a poco rit.

Gradual transition to Pythia's entrance

(to the priests)

[Spoken without voice inflection]

96

mp

Io.

Take him in.

Perc. 2

pp *ppp* niente

to Gong

Pno.

pp niente

Freely and Spacious (Trancelike)

Sub. ♩ = (ca. 60-63)

(from within the temple, the voice of Pythia is heard, a trancelike melody without falsetto beginning or end)

[Scream of agony] *sub. sfz* *gliss*

(Pythia's echo, second mezzo, off stage) (sing in Arabic folk style)

[all trills up]

pp

Py. Aaaaaah.....

Sax. (Baritone Sax.) B. trem. (Gliss., get various over tones) *ppp* Th. trem. Ord. *pppp* *ppp*

Perc. 1 Flex. to Vib. *ppp* *pp* *pp* *ppp*

Gong (Container with water) Irregular tremolos, ad lib. get various over tones dreamily and spacious *ppp* *Sub. cresc.* *ppp*

Pno. Inside Piano Gliss. on string, ad lib.get various ove tones dreamily and spacioulsy *l.v.* *simile* *sub. sfz* *gliss* *Pizz.* *l.v.* *l.v.* *mp* *pp*

Palm clusters *l.v.* *simile* *pp* *pp* *pp*

Freely in a Jazz Style

64

Sub. Piu mosso ♩ = (ca. 66-69)

Poco rit.....

♩ = (56-58)

125

[Sprechstimme]

(Priest 3 and 1 rush to support Pythia, as she emerges from the temple)

mp. sotto voce

tr

Py. *mp* From my tri - pod. From my sa - cred

P1 The priest - ess ap - proach-es...

P2 [Sprechstimme] *mp* Kneel and bow your heads.____

P3 [Sprechstimme] *mp* [Spoken without voice inflection] Hold her lest she fall.

Sax. Ord. *Molto espressivo* *ppp* 5

Perc. 1 Chim. *ppp* > l.v. *ppp* to Vib. l.v. *Sempre ppp*

Perc. 2 l.v. to Dr. set (use brushes) *Sempre ppp*

Pno. Ord. *Freely ppp* *Sempre ppp*

134

Py. *mp* *ppp*
gliss.
 fumes.....
 Past the tem - ple wall, To these sa - cred steps,

Sax. *ppp*
 B. trem. Ord. 3 B. trem. Ord. 5 B. trem. *pp* *pp*

Perc. 1 *pp* *sempre*
simile (arpeggio e l.v.)

Perc. 2 *ppp* *sempre*

Pno. *pp* *sempre*
pp *sempre*
simile

Sub. Meno mosso ♩ (ca. 54-58)

Poco a poco rit.....

66

141

Py. *mp* *ppp* *mp* *ppp*

Out of da - - dark - nes(s), In - to light. *gliss.* (t)

(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style)

Mezzo-soprano *ppp* *poco rit.....*

Aa (t) a - a a a a(h) *gliss.*

Ord. 5 B. trem.

Sax. *pp sempre* *mp* *ppp*

Perc. 1 *simile (arpeggio)* *pp*

Perc. 2 *pp* *gradually dying away*

Pno. *simile* *pp sempre*

Freely and Spacious (Trancelike)

Comical

147

Sub. ♯ = (ca. 60-63)

Sub. Piu mosso ♩ = (ca. 108-112)

Xu. *[Bass line]*

Py. *mp* I come, *mp* I come. *gliss.* *ppp* (Priest 1 whispers on Creusa's ear; Xu-thus) [Spoken without voice inflection] *sub. sfz* Xu - thus!

Pythia's echo, off stage
Aa a a a ah (h)

Sax. B. trem. *ppp* *ppp*

Perc. 1 (Vib.) *mp* l.v.

Perc. 2 to Xylophone *poco sfz* *tr.* *sub. sfz* *sub. sfz* *pp* *mf* *ppp* *ppp*

Pno. Inside Piano *Palm clusters l.v.* *mp* *Pizz. l.v.* *ppp*

Growing Serious (Recitative-Like)

Comical

Sub. Meno mosso ♩ = (ca. 84-92)

Sub. Piu mosso ♩ = (ca. 108-112)

158

[Spoken with voice inflection]

Xu.

She knows of me!

I make no de - mands.

I mere - ly ask:

Py.

[Sprechstimme]

You want a child. A son, I would pre - sume.

Perc. 1

Vib. (Hard mallets)

pp

poco sfz

pp

mp

ppp

Perc. 2

to Dr. set (use sticks)

pp

pp

pp

poco sfz

Comical (Cabaret-Style)

♩ + ♩. = (56-58)

166

[3+2+2]

Xu. [Sung] *mf* [Spoken with voice inflection]

Shall there be one?" Shall there be one?" one?" one?" one?" one"

Sax. Quasi Gliss. *mp* *mp* *mp* *ppp*

Perc. 1 to Mrb. *mp* *mp* *ppp*

Perc. 2 (Dr.set) *Sempre mp*

Pno. Ord. *Sempre mp* *ppp*

Growing Serious (Recitative-Like)

Sub. Meno mosso ♩ = (ca. 84-92)

Poco rit.....Sub. Meno mosso ♩ = (ca. 84-92)

Comical (Dance-Like)

♩ + ♩. = (ca. 56-58) Poco a poco accel.

173

[Spoken without voice inflection] (Ion reacts to this, there is music for his reaction but not vocalized)

Xu. *mp* None, though mar-ried fif-teen years. [Spoken with voice inflection] *mf* My wife? What do... What?

Py. [Spoken with voice inflection] *mf* You have no child? *mf* Your wife? She's child-less, too?

Sax. Fltg. *mf*

Perc. 1 *mp*

Perc. 2 *ppp* *mp* *mp* *ppp* *ppp* *mp*

Pno. Inside Piano *sub. sfz* *l.v.* *pp* *mp* *8va* *8vb*

Poco a poco accel.

Freely and Spacious (Trancelike)

Sub. ♩ = (ca. 60-63)

(Pythia, as if going into trance)

71

188

Xu. *f* do... My wife? What my What My wife? what? do.. My wife? What? What do... *ff* Of course.

Py. [Scream of agony] *ff* *gkiss.* *gkiss.* *gkiss.* [Sung] *mp*
Aaah..... aah..... (h) aah... (h) A-

(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style)
Mezzo-soprano *f* Aa a a a ah (h) Ord. B.trem. *Molto espressivo* *ppp* B.trem.

Sax. *mf* *f* *ppp*

Perc. 1 *mf* *f* *Sempre ppp* *gliss.*

Perc. 2 *mf* *f* *Sempre ppp* *Irregular tremolos, ad lib. get various overtones dreamily and spacious*

Pno. *mf* *f* *pp* *gliss.* *l.v.* *pp*
Palm clusters

Inside Piano Gliss. on strings, ad lib.get various overtones dreamily and spaciously

199

Py. *mp* *mf* *mp* *mp* *mp* *mp*

po llo, ra-di ant, speaks through me. Though child-less you be-fore he come, By set-ting of the gold-en sun. Child-less you shall no longer be.

Sax. Ord. *pp* *mp* *mp* *mp* *pp* *poco sfz*

Perc. 1 *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Perc. 2

Growing Serious (Recitative-Like)

Sub. Piu mosso ♩ = (ca. 92-96) Poco a poco accel.

♩ = (ca. 104-108)

73

207

[Spoken with voice inflection] (Pythia in a trance)

(Priests 1&3 help Pythia back in the temple) (Pythia as she goes)

Xu. *mp*
To- day? I shall have a child to- day?

Py. [Scream of agony] *sub sfz* *gliss.* *gliss.*
(Pythia's echo, second mezzo, off stage)
(sing in Arabic folk style) *pp*
Aa.....(h) Aa.....(h) Aaaa.....(h)
Aa a a a ah (h)

P1 [Sprechstimme] *mp* 5
She must go to the al-tar. To tell you more.

P2 [Sprechstimme] *mp* *sub. sfz*
The god a-waits her. Go!

P3 [Sprechstimme] *mp* 3
Ov-er the tri-pod, in the ho-ly fumes.....

Sax. *mp* *Poco a poco accel.* *mf* *sub. mp* *pp* *sub. sfz*
mp

Perc. 1 *simile* *pp* *simile* *mp* *pp* *pp*
pp

Perc. 2 *Poco a poco cresc.* I.v. to Chimes (use the same chimes as percussion 1)

Poco a poco accel. **Sub. Meno mosso** **Sub. Piu mosso** ♩ = (ca. 104-108)
♩ = (ca. 72-80)

(Ion to Xuthus) (Creusa starts to follow.) [Sprechstimme] *mf*
I'll wait.

[Sprechstimme] *mf* (Ion stops her.) *f*
Go in-side. She has more to say. The wom-an stays.

[Sprechstimme] *mf*
I go. No!- your old tu- tor. Faith-ful soul. It was too steep for him. I left him rest-ing by the path.

poco sfz.
ppp *f*

poco sfz.
mp *f*

With Sadness

Sub. Meno mosso
♩ = (ca. 72-80)

[Spoken sotto voce]

228

Cr. *mp* *mp* *sub. pp* [Spoken sotto voce]
 [Spoken with voice inflection] I'll find him! Go! A - pol-lo's an im-pa-tient god! I know it well!

Xu. *mp*
 He guards the crate of wines webrought- Our of-fer-ings to the gods.

Perc. 1 *mp* *simile* to Vib.

**Growing Serious
(Like a Command)**

Freely and Spacious Thoughtful

Sarcastic

76

Sub. Piu mosso
♩ = (ca. 104-108)

Sub. Meno mosso
♩ = (ca. 60-66)

Silenzio ca. 5" Senza misura

♩ = (46 - 48)
Sub. Piu mosso
♩ = (ca. 60-66)

Poco a poco accel.

Sub. Piu mosso
♩ = (ca. 60-66)

Poco a poco rit.....

(Xuthus hurries into the temple. Creusa gestures to one of her attendants to go with her and starts to exit in the direction from which she came.)

[Spoken with voice inflection]

(Creusa and attendant #1 exit)

237 *sub. f*

Cr. Go! Go! Go! Why? it isn't true, you say.

Io. [Sprechstimme] *mf* Wait a mo-ment. The tale you told. A girl, a god. A bar-ren womb... Whose tale, I pray?

Perc. 1. *Sempre l.v. e molto legato* *Sempre ppp* *pppp*

Perc. 2. Chim. (use wood mallets) *l.v.* *pp* *Sempre l.v.* *Sempre ppp* *pppp* to Dr. set

Pno. Inside Piano *l.v.* *Ord.* *Sempre l.v.* *Sempre ppp* *pppp*

Palm clusters *l.v.*

Sub. f

SCENE 4

77

Thoughtful **Irritated** **Sarcastic (Recitative-Like)**

Sub. Piu mosso
♩ = (ca. 60-66)

Poco a poco accel.

[Sprechstimme] *mf*

Sub. Piu mosso
♩ = (ca. 92-100)

Io. She slan-ders god!

P2. [Sprechstimme] *pp* [Sung]
What tale? What girl? What womb?

P3. [Sprechstimme] (very sarcastic) *mf* [Spoken with voice inflection]
Your pa - pa! Ha - That must make you

Sax. Soprano Sax. *Molto espressivo* *pp* *mp* *ppp* Alto Sax. *pp*

Perc. 1. *pp* *mp* *ppp* *poco sfz.* *mp*

Perc. 2. *sub. cresc.* *ppp* *sub. cresc.* *ppp*

Pno. Inside Piano *poco sfz.* l.v. *pp* *poco sfz.* *gliss.* *mp* *Rapid and irregular tremolos on the strings*

Irritated (Recitative-Like)

Sarcastic (Recitative-Like)

Poco a poco accel.

Sub. Meno mosso
♩ = (ca. 92-100)

Poco a poco accel.

⑨ [Spoken with voice inflection] *mp* *mp* *3* (Priests 1 and 3 emerging from the temple)

Io. The spring did noth-ing. Your mind's still full of filth.
(From within, a scream of agony)

Py. Pythia's echo, off stage Aaah! *mp* *tr* (♭) *tr* (♯) *gliss.*
Aa(h)

P1 [Spoken with voice inflection] *mp* *3* *3* *mf* *mf* *3* *3*
Such writh-ing and such screams. It's not a gen-tle touch.

P2 [Spoken with voice inflection] *mp* *3* *mf*
I'm glad I'm not his cho-sen one.

P3 [Spoken with voice inflection] *mf* *mp* *3*
mad! The god is giv-ing her a beat-ing.

Sax. *sub. sfz.* *pp*

Perc. 1 *sub. sfz.* *mp* l.v. *pp* to B.dr

Perc. 2 *mp* *sub. cresc.* *ppp* to Bongos (2)

Pno. Ord. l.v. *sub. sfz.* l.v. Inside Piano Pizz. l.v. *f*

Irritated (Recitative-Like)**Freely in the style of Balkan Dance**

Sub. Meno mosso
♩ = (ca. 92-100)

♩ + ♩. = (ca. 56-58)

(17) *f* [Spoken with voice inflection] *f* Hold ca. 5" (At that moment, Xuthus bursts from temple, wild with joy.)

Lo. Whose? Who told you that?

Py. [Scream of agony] *poco sfz.* Aaaa(h!)

P3. [Sung] *poco sfz. f* A-pol-lo's.-

Sax. Soprano Sax. *Sempre pp* Imitate Xuthus *Quasi gliss.*

Perc. 1 B.dr (use drum sticks) *Sempre pp*

Perc. 2 Bongos (Use trills all the time, do not limit yourself to this basic notation, play in a freely style of Balkan Dance) *Sempre pp*

Pno. Ord. *mp* 3 *l.v.*

The musical score is for a piece titled "Irritated (Recitative-Like)" in 4/4 time, with a tempo of "Sub. Meno mosso" (ca. 92-100). It features a variety of instruments and vocal parts. The score begins with a vocal line (Lo.) and a piano line (Py.) with a "Scream of agony" and a "poco sfz." dynamic. The vocal line continues with "A-pol-lo's.-" and a "poco sfz. f" dynamic. The piano line has a "Sung" section with a "poco sfz. f" dynamic. The saxophone (Sax.) plays a "Soprano Sax." part with a "Sempre pp" dynamic and a "Quasi gliss." effect. The percussion (Perc. 1 and Perc. 2) includes a "B.dr (use drum sticks)" and "Bongos" with a "Sempre pp" dynamic. The piano (Pno.) has an "Ord." section with a "mp" dynamic and a "3" (trill) marking. The score is marked with various dynamics and articulations, including "f", "poco sfz.", "Sempre pp", and "mp".

Aggressive (Like a Command) Comical

[2+2+3] [3+2+3] [3+3+2] [2+3+3] [2+2+3] Sub. Meno mosso J = (ca. 92-100) Silenzio assoluto 10" Sub. Meno mosso Poco a poco rit..... Silenzio assoluto 10" J = (ca. 72-80)

(29) (Xuthus eye falls on Ion) (Xuthus advances on Ion to embrace him.) (Ion grabs his broom to defend himself.)

Io. [Spoken with voice inflection] **f** Are you mad? A - way? A - way!

Xu. [Sung] **mf** My son! My own! - My boy! - [Spoken with voice inflection] **sub. pp** Let me kiss you! **pp** Let me kiss you!

Sax. **mf** short-quick gliss. **mf** simile **f** to Baritone Sax.

Perc. 1 **pp** simile **mp** to Mrb. and Vib.

Perc. 2 **pp** simile **mp** to Xylophone **sub. pp** to Dr. set

Pno. Inside Piano R.H. L.H. **mf** **Silenzio assoluto 10"**

Freely Improvisation

Do not conduct, just cue the instruments and voices
(ca. 1 min.)

(All voices sing simultaneously, Xuthus starts first.)

Indefinite duration

(42)

Io. silenzio ca. 30" → **What madness is this? Off me!
Do not call me son!
Apollo is my father,
Not a drunk old man.** → *Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken. Avoid using scales, triads, or arpeggios. (Be rude and often aggressive.)*

Xu. silenzio ca. 30" → **Child! My son! Take my love,
Take my lands!
Give me grandchildren,
give me joy in my old age!
Come, embrace me, son!** → *Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken. Avoid using scales, triads, or arpeggios. (Be funny, full of joy.)*

A1 silenzio ca. 30" → **(All Attendants)
The fumes are strong today.
Look at him rave.
The man's in a frenzy.** → *Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken. Avoid using scales, triads, or arpeggios. (Alarmed and frightened.)*

P1 silenzio ca. 30" → **(All Priests)
Should we fetch Creusa?
Spare her the sight of
a husband run amok.** → *Improvise on given text. Use ad lib. order of words, dynamics, tempo and articulations. Alternate between sung, sprechstimme, and spoken. Avoid using scales, triads, or arpeggios. (Be sarcastic.)*

Sax. (Alternate between Baritone, Alto, and Soprano Sax.) Flttg. ca. 30" → *Improvise on given pitches in any order, watch for conductor's cut-off signal* → *Imitate the action on stage (Attendants)*

Perc. 1 (Mrb./Vib.) ca. 30" → *Improvise on given pitches in any order, watch for conductor's cut-off signal* → *Imitate the action on stage (Xuthus)*

Perc. 2 (Dr.set) ca. 30" → *Improvise on any instruments of Dr.set in any order, watch for conductor's cut-off signal* → *Imitate the action on stage (Ion)*

Pno. Ord. ca. 30" → *Improvise on given pitches in any order, watch for conductor's cut-off signal* → *Imitate the action on stage (Priests)*

pppp → *p*

Very Aggressive (Like a Command)

Sub. Meno mosso Poco rit..... Sub. Piu mosso Poco rit..... Sub. Piu mosso Sub. rit..... Silenzio ca. 10"

♩ = (ca. 72-80) ♩ = (ca. 72-80) ♩ = (ca. 72-80)

To be conducted

(Finally gaining control of the situation by grabbing his bow) (brandishing the bow)

59 [Spoken without voice inflection] (Ion interrupts Xuthus again) poco accel. a tempo Silenzio ca. 10"

Io. *ff* Stop this mad- ness! Stop! Do not call me son! Stand back! A - pol-lo's my fa- ther.

Xu. [Spoken with voice inflection] (Sotto voce) *sub. pp* [Sung] *pp* [Spoken with voice inflection] *sub. pp* Silenzio ca. 10"

Am I mad to love my son? Am I mad to love my son?

Sax. to Alto Sax. Look at Xuthus *ppp*

Perc. 1 to B. dr (use drum sticks)

Perc. 2 to Xylophone *sub. pp* *pp* Sub. rit. to Bongos *pp*

Pno. Inside Piano Mute the sound Ord. *Sub. sfz* l.v. *mp* Silenzio ca. 10"

Palm clusters l.v. *Sub. f*

Comical (Dance-Like)

91

Xu. *mp* *mp* *poco sfz.*
I am your fa - ther! You are my son! You are the rea - son I've come!

Sax. (Imitate Xuthus) *pp* *mp*
simile

98

Xu. *mp* *mf* [Melismatic]
My loins had is - sue! Here in his tem - ple, A - pol_

Sax. *pp* *mp* *pp*

Very Aggressive (Like a Command)

Sub. Meno mosso
♩ = (ca. 72-80)

Dreaming and Spacious

Meno mosso ♩ = (56-60)

104

[Sprechstimme] *f* *f* [Spoken, shouting loud]

Io. This from the Priest - ess? Her words ex - act - ly! I must know!

Xu. — lo kept a gift for me! That gift is you!

Sax. *mp* *mf* *gliss.* to Baritone Sax. *B. trem. Molto espressivo* *ppp* *p* *l.v.*

Perc. 1. Vib. *ppp* *p*

Perc. 2. Dr. set (use sticks) *R M R M R M* *Sempre ppp* *mf* *Molto espressivo e legato Ord.*

Pno. *ppp* *ppp*

Growing Serious (With Excitement)

116 [Sung] *Poco a poco accel.* *mp* *mf* *mf* *poco rit.* [Sprechstimme]

Xu. "The first boy that you come upon. As you leave this door— That one was born to be your son! Your son he is for ever

Py. Pythia's echo, off stage *mp* *tr* *tr* *6* *tr* *3* *3* *3* *gliss.*

Sax. Ord. *ppp* *mp* *7* *5* *mp* *mf*

Perc. 1 *simile* *pp* *mp* *pp* *mp* *poco sfz* *l.v.* *pp* *pp*

Pno. *Poco a poco accel.* *pp* *p* *sub. pp* *sub. mp* *l.v.* *l.v.* *poco sfz* *l.v.* *mf* *poco cresc.* *l.v.* *Sub. ppp*

The musical score is for a scene with five parts: Xu, Py, Sax, Perc. 1, and Pno. The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 116. Xu has a vocal line with lyrics and dynamic markings of mp, mf, and mf. Py plays a Pythia's echo, off stage, with trills and a glissando. Sax plays an ordered melody with dynamics from ppp to mf. Perc. 1 plays a rhythmic pattern with dynamics from pp to mf. The Pno. part has a complex texture with multiple staves, including a sub-octave line, with dynamics from pp to mf and a poco crescendo. The score ends with a Sub. ppp marking.

Growing Serious (Recitative-Like)

With Emotion

Meno mosso
♩ = (ca. 88-96)

Sub. Meno mosso
♩ = (ca. 72-84)

122

[Spoken] (natural conversation between Ion and Xuthus)

Io.

f These three were here! *mp* You live in Ath - ens! *mp* Twen - ty... *mp* Del - phi... *mp* Bac - chus... *sub. mf* [Sung] My

Xu.

[Spoken] (natural conversation between Ion and Xuthus)

mp more." I saw you first! But twen - ty years a - go.... Here in Del - phi... The Bac - chic rev - els... We paid hom-age, as one does.

Py.

(tr)

Sax.

Perc. I

to Mrb.

poco sfz

mp ppp

Pno.

poco sfz l.v.

ppp

With Anxiety

Sub. Meno mosso
♩ = (ca. 60-63)

130

f $\text{♩} = (\text{ca. } 72-84)$ *sub. sfz* $\text{♩} = (\text{ca. } 60-63)$ *mp* [Sprechstimme]

Io. moth-er? My moth-er? Who is she? Please... at least... When you plant-ed the seed that gave me

mp Well. You see, at times like that...

Py.

Sax. *Molto espressivo* *ppp* *mp*

Perc. 1 *poco sfz.* *mp ppp* *Very soft and quasi gliss.* *ppp* *poco cresc* *p*

Pno. *poco sfz.* *mp* *mp*

Disturbed

Sub. Piu mosso
♩ = (ca. 72-84)

Poco a poco rit.....

Mysterious (Jazz-Style)

Silenzio Sub. Piu mosso
assoluto ca. 10" ♩ = (ca. 72-80)

(140) =

Io. [Sung] *pp* Were you sob-er?
life....

Xu. [Spoken with voice inflection] *mp* My son, it was the feast of Bac - chus.

Sax. (Blow, no tone, slow irregular tremolos) *pp* *ppp* *ppp* *Sempre ppp* Flttg.

Perc. 1 *ppp*

Perc. 2 Drum set (use brushes) *Sempre ppp*

Pno. *poco sfz* *Sempre ppp* *pp*

91

[Spoken with voice inflection]

149

[Spoken with voice inflection]

pp

gradually cresc.

P1

Born of drunk-en mid-night rev - els! Born of sod-den hu - man flesh(s) — Born like eve - ry moth-er's son! Born of sod-den hu - man flesh(s)

pp [Spoken with voice inflection]

gradually cresc.

P2

Born of drunk-en mid-night rev - els! Born of sod-den hu - man flesh(s) — Born like eve - ry moth-er's son! Born of sod-den hu - man flesh(s)

pp [Spoken with voice inflection]

gradually cresc.

P3

Born of drunk-en mid-night rev - els! Born of sod-den hu - man flesh(s) — Born like eve - ry moth-er's son! Born of sod-den hu - man flesh(s)

Sax.

simile

Flttg.

Perc. 2

simile

poco sfz

Pno.

simile

156

Sub. Aggressive (Irritated)

Mysterious (Jazz-Style)

Sub. Meno mosso Poco a poco rit.....

Sub. Piu mosso 92
♩ = (ca. 72-80)

♩ = (ca. 72-80)

[Spoken without voice inflection] **f**

Stop! This is the son of a king!

[Scream of agony] **sub. sfz.** *gliss.*

gradually cresc. **f** Aaaah
(mockingly bowing to Ion) **pp**

Born of drun - ken mid-night rev - els! Born like eve - ry moth - er's son! Your high - ness!

gradually cresc. **f** (mockingly bowing to Ion) **pp**

Born of drun - ken mid-night rev - els! Born like eve - ry moth - er's son! Your high - ness!

gradually cresc. **f** (mockingly bowing to Ion) **pp**

Born of drun - ken mid-night rev - els! Born like eve - ry moth - er's son! Your high - ness!

Fltgg. *simile* **mf** Fltgg.

simile **pp** *sub. sfz.* *Quick-short gliss.* *l.v.* **pp** Ord.

Inside Piano

164

Poco a poco accel.

♩ = (ca. 84-88)

93

[Spoken without voice inflection]

*mf**f*

Xu.

He shall be my heir! I am de-scend-ed from a god, you know.

A1

(All attendants are off stage)

P1

*mf**gradually cresc.**f*

[Sung]

Born of sod-den hu-man flesh (s) Born of drun-ken mid-night rev-els! Born like eve-ry moth-er's son! Which god, my lord?

P2

mf (Priests 2&3)*gradually cresc.**f*

[Sung]

Born of sod-den hu-man flesh (s) Born of drun-ken mid-night rev-els! Born like eve-ry moth-er's son! Which god, my lord?

Sax.

Flttg.

Perc. 2

*mf**mf**mf*Freely *mf*

Pno.

*mf**mf**Molto legato**f sempre**f*

169 *f* *Poco a poco cresc.* (This sends the Priests into gales of laughter again and launch into a mock hymn of praise.)

Xu. Zeus! Zeus! Zeus! Zeus!

A1 [Sung] *f* Which god, my lord? Which god, my lord? ha *f* 3 5

P1 Which god, my lord? *f* 3 5 [Spoken with voice inflection] *ff* Hail, thou son of drun-ken hu-man,

P2 Which god, my lord? (Priests 2 & 3) *f* 3 5 [Spoken with voice inflection] *ff* Hail, thou son of drun-ken hu-man,

Perc. 2 *Poco a poco cresc.* simile 3

Pno. *ppp* *Poco a poco cresc.* *ppp* *ppp* *ppp* *ppp* *f* *Sub. ff* *ff*

(175) **ff**

Xu. **ff** This is the son of a king! He shall be my heir! **fff** E - nough! A - way! I de-mand the re - spect due a guest.

A1 [Sung] **ff** Which god, my lord? Which god, my lord? —

A2 **ff** Which god, my lord? —

A3 **ff** Which god, my lord? —

P1 De-scend-ed from th'im-mor-tal lech! How high thou standst a-bove me, Me, un-for' nate mor-tal wretch! **fff**

P2 De-scend-ed from th'im-mor-tal lech! How high thou standst a-bove me, Me, un-for' nate mor-tal wretch! **fff**

P3 Me, un-for' nate mor-tal wretch! **fff**

Perc. 2 **f**

Pno. **ff** **fff** **8va**

183

Mysterious (Jazz-Style)

Sub. Piu mosso
♩ = (ca. 72-80)

Poco a poco rit.....
(Sobered by this, the Priests withdraw; perhaps with a little mocking bow to Ion, who draws away and broods.)

Xu. *gradually decresc.*

P1 *ppp* *gradually decresc.*
Born of drunk-en mid-night rev - els! Born of sod - den hu - man flesh(s) Born like eve - ry moth - er's

P2 *ppp* *gradually decresc.*
Born of drunk-en mid-night rev - els! Born of sod - den hu - man flesh(s) Born like eve - ry moth - er's

P3 *ppp* *gradually decresc.*
Born of drunk-en mid-night rev - els! Born of sod - den hu - man flesh(s) Born like eve - ry moth - er's

Sax. *Sempre ppp*

Perc. 2 *Sempre ppp* *ppp*

Pno. *Sempre ppp* *ppp*

Freely In the style of Balkan Dance
 ♩ + ♩. = (ca. 56-58)

190 **>**

Silenzio assoluto ca. 10"

P1 son!

P2 son!

P3 **>**
son!

Perc. 1 Mrb.
Sempre mp

Perc. 2 **Silenzio assoluto ca. 10"** Dr. set

SCENE 5

Growing Serious
(Recitative-Like)

Sub. *Meno mosso*
♩ = (ca. 80-92)
*(Xuthus tries to
embrace Ion)*

mf

My son!

sub. pp

ppp

⑤

Xu.

Perc. 1

Perc. 2

Dr. set

Indefinite duration, watch for conductor's cut-off signal

The musical score is written for three parts: Xu (vocal), Perc. 1 (percussion), and Perc. 2 (percussion). Xu's part is in bass clef, starting with a key signature of one flat and a time signature of 8/16. Perc. 1 is in bass clef, starting with a key signature of one flat and a time signature of 8/16. Perc. 2 is in treble clef, starting with a key signature of one flat and a time signature of 8/16. The score includes a section of indefinite duration for Perc. 1, indicated by a line and an arrow. The dynamics range from *mf* to *ppp*. The tempo is marked *Meno mosso* with a note value of 80-92.

99

Poco a poco rit..... ♩ = (ca. 66-72) Poco a poco rit..... Senza misura ♩ = (46 - 48)

Hold ca. 7"

13 (Ion pulls away)

Do not conduct, just cue the instruments

Hold ca. 7"

Io. *mp* Do I have a name? *mp* Ion?

Xu. *Sotto voce* *sub. mp* You rob me of joy.— *[Sprechstimme]* *mp* I shall call you Ion!

Perc. 1 *mp* to Vib. *L.v.* *Freely* *simile* *Freely* *simile* *Freely* *to Mrb.*

Perc. 2 to Glck. *synchronize with piano* *simile* *simile* *Freely*

Pno. *Sempre pp* *Sempre pp* *ppp*

Dreaming with Excitement (Aria-Like)

Sub. Piu mosso ♩ = (66-72)

100

27 To be conducted

Xu. *mp* *mp* *mf* *mp*

"The first I come u pon!" So spoke the priest-ess. The first I came upon would be my son. "Ion" means just that

Py. Pythia's echo, off stage *pp*

Sax. *Molto espressivo e legato* *ppp* *ppp* *mp* *Sub. ppp* *ppp*

Perc. 1. (Mrb.) *Very soft, quasi gliss. e molto legato* *ppp* *Sub. ppp* *Sub. ppp* *mp* *ppp*

Perc. 2. (Glock.) *ppp* *ppp*

Pno. *Freely* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Dreaming with Excitement (Aria-Like)

Poco rit..... Sub. Piu mosso ♩ = (66-72)

101

(Creusa returns with the old tutor and one attendant.
Xuthus and Ion do not see them enter. The other two attendants move to her to tell
her what's transpired, but she shushes them to listen. The old tutor listens very closely.)

36

Io. *mp*
Ion.

Xu. *sotto voce mp* "The first I come u - pon." *mp* (Xuthus growing serious as he speaks to Ion) My son, my son. *mf* I have a son. Heir to my throne.

Py. Pythia's echo, off stage
(m)

Sax. *mp* *ppp* *Molto espressivo e legato* *ppp*

Perc. 1 to Vib. *l.v.* *pp* *Freely* *ppp* *l.v.* *ppp* *l.v.*

Perc. 2 *l.v.* *pp* *Molto espressivo e sempre legato* *ppp* *l.v.* *ppp* *l.v.*

Pno. *ppp* *mp* *l.v.* *l.v.* *mp* *mp* *mp* *ppp* *ppp* *ppp* *ppp*

Poco a poco accel.

♩ = (ca. 92-100)

(45)

Xu. *mf* [Sprech.] [Sung] *mp* *mf*

The throne of Ath-ens. True, not mine by birth. But mar-riage to Cre-u-sa makes me king. And you're my son. That makes you prince, And king to be.

Sax. *pp* *mp* *ppp* *mp* *mf*

Perc. 1 *simile* *ppp* *mf*

Perc. 2 *ppp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Pno. *ppp* *mp* *mp* *mf* *ppp* *ppp*

103

54. (Creusa emrging from behind them) Sub. *Meno mosso* ♩ = (ca. 66-72) *Poco a poco accel.*

Cr. [Spoken with voice inflection] *f* Will she? Will Cre-u - sa?

Xu. *f* My queen, Cre-u sa, shall em-brace you, son. *mf* Love, my wife, my queen! *mf* [Sprechstimme] Look what this hap-py day has brought! *mf* [Sung] My

Sax. *f* *simile* *mp* *mf* *mp* *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *ppp* *mp* *ppp*

Pno. *mf* *f* *poco sfz* *ppp* *ppp* *ppp* *ppp*

Quick and aggressive arp. Sub. *sfz* L.v.

Molto espressivo e sempre legato *ppp* *mf* L.v.

61 $\text{♩} = (\text{ca. } 92-100)$

Sub. Aggressive (Irritated)
(Creusa is being sarcastic)

Growing Serious (Recitative-Like)
 Sub. *Meno mosso* $\text{♩} = (66-72)$ *Poco a poco accel.*

Cr. [Sprechstimme] *f* He has giv-en you a son, not one to me.

Xu. [Sprechstimme] *mf* son! A - pol - lo prom-ised! His prom - ise has come to good! [Sung] *mf* To us both! As your fa - ther's throne shared with me, So I share my son with

Sax. *mp* *ppp* *mp*

Perc. 1 *mp* *mf* *ppp* Sub. *sfz*

Perc. 2 Sub. *sfz* *l.v.* to Dr. set *mp*

Pno. *mp* *mf* *poco sfz* *ppp*

Mysterious (Jazz-Style)

105

Sub. Piu mosso
♩ = (ca. 72-80)

(68) [Spoken with voice inflection]

Cr. *mf* *mf*
A might - y trade! Whence comes this son, oh hus - band mine?

Xu. *mf*
you!

Sax. *p* B. trem. *ppp*

Perc. 1 *mp* I.v.

Perc. 2 (Dr. set) *p* *ppp*

Pno. (mute the strings with the fingers) *mp* *ppp*

The musical score is for a piece titled "Mysterious (Jazz-Style)". It features a vocal duet between Cr. and Xu. with lyrics: "A might - y trade! Whence comes this son, oh hus - band mine?" and "you!". The instrumental parts include Saxophone (Sax.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The Saxophone part has a tremolo (B. trem.) and dynamic markings from *p* to *ppp*. Percussion 1 has a "I.v." marking. Percussion 2 is marked "(Dr. set)". The Piano part has a instruction "(mute the strings with the fingers)". The score is marked with a tempo of "Sub. Piu mosso" and a note value of "♩ = (ca. 72-80)". The piece starts at measure 68.

Sub. Meno mosso ♩ = (66-72)

Sub. Piu mosso $\text{♩} = (\text{ca. } 72-80)$ **Poco a poco accel.**

(77) [Spoken with voice inflection]

**Silenzio
assoluto 5"**

mp

Xu. *sub. sfz*

The Bac-chic rev-els, in these parts, some twen-ty years a - go.... A maid - en from Del-phi, I sup - pose... I'll tell you lat-er! Come, em - brace your moth-er, son!

Py. Pythia's echo, off stage

Aaaa - - - (h) Aaa - - - (h) Aaa - - - (h)

Sax. B. trem.

ppp ppp ppp

Perc. 1 (Vib.) l.v. to Mrb.

ppp

Pno. *poco sfz.*

ppp ppp ppp ppp ppp ppp

l.v. l.v. l.v.

Silenzio assoluto 5'

Odd/Strange

Freely slow (senza tempo)

♩ = (ca. 60-66)

Silenzio ca. 10' Sub. Piu mosso ♩ = (ca. 72-80)

Freely in the style of Balkan Dance

♩ + ♩. = (ca. 56-58)

[3+2+2]

(Ion bows before Creusa. She does not move.
Nor does he.
there is an awful moment of uncertainty.
What will happen?)

(Xuthus can stand it
no longer and breaks it.)

(Creusa is very
sarcastic)

(Xuthus grabs the tambourine
he sings, dances and
plays the tamb.)

mp

One sees their hand in this.

[Spoken with voice inflection] **mf**

All hon-or and love I owe you. Please ac-cept me as your son.

[Spoken with voice inflection] **mf**

My son and I must thank the gods!

[Sung] **mf**

Come, let us go to the al - tar of Di - o-ny-sus.

Mrb.

to Tambourine

ppp

mp

mp

The musical score is written for five parts: Creusa (Cr.), Ion (Io.), Xuthus (Xu.), Mrb. (Mrb.), and Perc. 2 (Tambourine). The score is divided into two main sections. The first section, marked 'Odd/Strange' and 'Freely slow (senza tempo)', features a tempo of ♩ = (ca. 60-66). The second section, marked 'Freely in the style of Balkan Dance', features a tempo of ♩ + ♩. = (ca. 56-58) and a [3+2+2] time signature. The score includes various dynamics (mp, mf, ppp) and musical notation (notes, rests, triplets, etc.). The lyrics are in Italian and describe a scene from a play.

Expressive

♩ = (ca. 60-66)

108

(97) [Spoken with voice inflection] *mf* (Ion is very sarcastic) (Xuthus and Ion exit)

Io. And for bring-ing me to - day.....such joy.

Xu. *mf* We'll give him be - lat-ed thanks for your birth.

Sax. Soprano Sax. *Molto espressivo* *pp*

Perc. 1 *mp* *mf* *ppp* to Vib. *ppp* *pp* *mp*

Perc. 2 *mp* to Glck. *ppp* *l.v.*

Pno. *poco sfz.* *l.v.* Inside Piano Pizz. *poco sfz.* *l.v.* *pp* *l.v.* *pppp* *pppp*

Sub. Alarmed

Sub. Piu mosso ♩ = (ca. 88-100)

Dramatic

Sub. Meno mosso ♩ = (60-66) Poco a poco accel.

♩ = (ca. 96-104)

107

Cr. *pp* *[Sung]* *sfz*

A1 *mp* *[Sung]* A - pol-lo's will, it seems, is to make my life a hell

A2 *mp* *[Sung]* It is A - pol - lo's will. Calm your - self

A3 *mp* *[Sung]* La - dy,

Sax. *mp* *poco sfz* *tr* *mf*

Perc. 1 (Vib.) *mp* *poco sfz* *mp* *poco sfz* *3* *mp*

Perc. 2 to Gong (water container) *pppp* *Sub. cresc.* *l.v.*

Pno. *mf* *poco sfz* *Pizz.* *l.v.* *mf* *poco sfz (fast and aggressive)* *l.v.*

Sub. Meno mosso ♩ = (ca. 60-66)

Poco a poco accel.

113

mp *f* *tr*

A - pol-lo's will thrust a babe in-to my womb. A babe I did not want. A - pol-lo's will made me try to kill that child.

ppp *poco sfz* *mf*

(Vib.) *pp* *pp* *poco sfz* *mf*

(Gong) *pppp* *mf*

(Sempre Inside Piano) *poco sfz* *l.v.* *f*

(Pizz.) *poco sfz* *l.v.*

Pno.

Gasping**Poco a poco accel.**Sub. Meno mosso ♩ = (ca. 60-66) Silenzio
assoluto ca. 5"*(Creusa coughing and breathing from anger)*

[Spoken with voice inflection]

[Sotto voce hand over mouth]

121

Cr. *mf* *f* *mp*

And when re-morse ate at my heart, A-pol-lo's will left me stand - ing Emp-ty-hand-ed in that cave. A-pol-lo will not e-ven an-swer

[Sprechstimme] [Sung]

Sax. *mp* *f* *Quasi gliss.* to Alto Sax.

Perc. 1 *mp* *f* *Molto legato, quasi gliss* to Mrb.

Perc. 2 *ppp* *poco a poco cresc.* *mf* 1.v to Crotales (use bow)

Pno. (Sempre Inside Piano) *poco sfz* *f* 1.v

Dramatic (with Sadness)**Poco a poco rit.....****Freely slow****♩ = (ca. 60-66)**Do not conduct, just cue the instrumentsTo be conducted*[Sotto voce]*

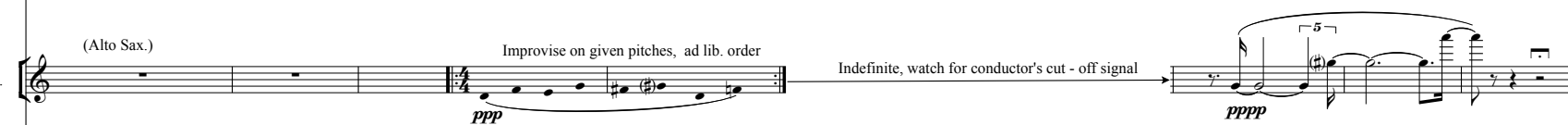
(129)

Sub. ppp

Cr.

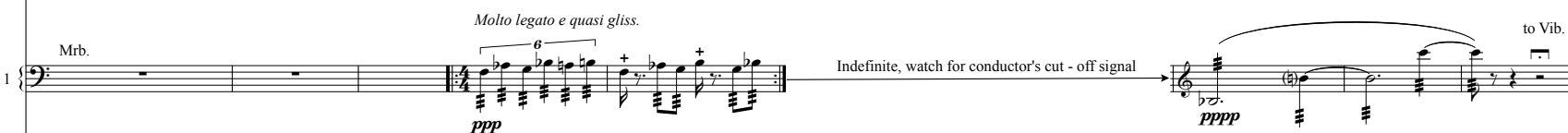


Sax.



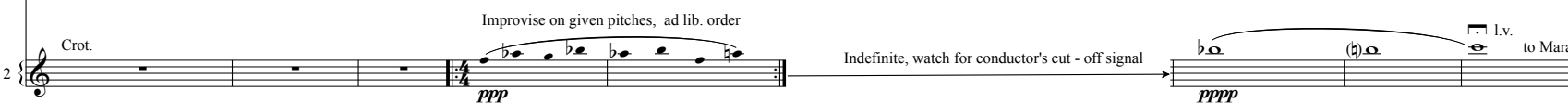
Indefinite, watch for conductor's cut - off signal

Perc. 1



Indefinite, watch for conductor's cut - off signal

Perc. 2



Indefinite, watch for conductor's cut - off signal



Disturbed**Sub. Piu mosso** ♩ (ca. 96-100)**Poco a poco accel. e cresc.***(Creusa gradually moving closer to the piano)**(Sotto voce, start low and gradually move higher)**[Spoken with voice inflection]*

141

mp poco a poco accel. e cresc.

Cr.

Now A - pol - lo's will thrusts at my breast An - oth - er child. An - oth - er child I do not want. An-oth - er

Sax. *Poco flautando e molto legato*

ppp

(Vib.) *Molto legato*

Perc. 1 **ppp**

Ord. *Molto legato*

Pno. **ppp**

Piu mosso ♩ (ca. 104-108)

Poco a poco accel. e cresc.

145 *mf*

Cr. *wom - an's bas - tard's son. Born of my hus - band's drunk - en lust.*

Sax. *Poco a poco accel. e cresc. mp*

Perc. 1 *Poco a poco accel. e cresc. mp*

Pno. *Poco a poco accel. e cresc. mp*

Piu mosso ♩ = (ca. 112-116)

Poco a poco accel. e cresc.

148

Cr. *f* *ff* (loud scream inside the piano, as high as possible)

This is A - pol - lo's will? His

Sax. *mf* Poco a poco accel. e cresc.

Perc. 1 *mf* Poco a poco accel. e cresc.

Pno. *mf* Poco a poco accel. e cresc.

Mysterious (Recitative-Like)

Sub. Meno mosso ♩ = (ca. 66-69)

Silenzio
assoluto ca. 10"

Piu mosso ♩ (ca. 84-92)

(151) *ff* (Inhaling and exhaling very fast) *[Sprechstimme]* *p* [Spoken with voice inflection]
[almost like whispering]

Cr. treach-er- y! - What do you mean, old man? What of him?

O.T. *[Sprechstimme]* *p* Not his a lone. What of your hus - band? -

Sax. *ff* Sub. *ppp* (Blow, no-tone) *Sempre ppp* to Baritone Sax.

Perc. 1 *ff* to Timp. (Tune D3, use 29 inch. drum, S.Cymb. on timp.) *Sempre ppp* (Sempre gliss.) (use hands, no mallets)

Perc. 2 to Maracas, S.cymb., T.bl. Mrc. T.bl. *Sempre ppp*

Pno. *ff* Silenzio assoluto ca. 10" (mute the strings with the fingers) *Sempre ppp*

161

mp

Cr. A plot? A plot you say?

[Spoken with voice inflection]
mp [almost like whispering]

O.T. Did I teach you nothing? You can - not see a plot coiled be-fore you like a snake? Your hus-band is no A-the - ni-an. He came a con-quer-ing he - ro, sought your hand.

Sax. B. trem.
Sempre ppp

Perc. 1 *simile* 3
Sempre ppp

Perc. 2 3
Sempre ppp

Pno. Ord.
Sempre ppp

Sarcastic

Sub. Meno mosso ♩ = (ca. 66-69)

Sub. Piu mosso ♩ = (ca. 84-92)

168

simile

Cr. I gave it to him glad-ly. What-ev-er do you mean?

mp [Sung] *mp*

O.T. *simile* He mar-ried you and got your throne. And yet, no child in fif-teen years. How strange, how odd! His seed bears fruit. We know that now.

Sax. B. trem. *Sempre ppp*

Perc. 1 *simile* *Sempre ppp*

Perc. 2 *Sempre ppp*

Pno. *Sempre ppp* *poco sfz* *pp* *simile* *pp* *ppp* *mp*

The musical score is for a piece titled 'Sarcastic' in 'Sub. Meno mosso' (approx. 66-69 bpm) and 'Sub. Piu mosso' (approx. 84-92 bpm). It features six staves: Cr. (Cello), O.T. (Orchestra Trombones), Sax. (Saxophone), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Pno. (Piano). The Cr. and O.T. parts have lyrics. The Cr. part starts with a 'simile' marking and a triplet of eighth notes. The O.T. part also has a 'simile' marking and a triplet of eighth notes. The Sax. part has a 'B. trem.' marking and a triplet of eighth notes. The Perc. 1 and Perc. 2 parts have 'simile' markings and triplets of eighth notes. The Pno. part has a 'simile' marking and a triplet of eighth notes. The Pno. part also has a 'poco sfz' marking and a 'pp' marking. The Pno. part ends with a 'ppp' marking and a 'mp' marking.

Poco a poco accel.

(177)

Cr. [Spoken with voice inflection] *mp* You mean he had this child all a - long?

(The Old Tutor speaking to the audions)
[Spoken with voice inflection]

O.T. *mp* My life's work has been in vain. She can not spot the traitors as they stand be-fore her! A son that he would crown as king. To move the

Sax. B. trem. *Sempre ppp*

Perc. 1 *simile* *Sempre ppp* to B. dr.

Perc. 2 *simile* *Sempre ppp*

Pno. *l.v.* *pp* *Sempre ppp*

Very Dramatic (with pain)

Sub. Meno mosso ♩ = (ca. 66-69) **Poco a poco accel.**

(Scream as high as possible)

(Sotto voce, as low as possible)

185

Cr. Sub. Freeze 5" *sub. ff* *sub. pp* *mp* [Sung] [Sprechstimme] [Sung] 3 5 3 5

Men and gods! Men and gods! Men and gods! Men and gods! They de-mand our love. Treach-er-y they give us back. We work and slave. Give birth in pain.

O.T. *mp* 5 3 5

throne from your blood-line to his own.

Sax. to Soprano Sax. *Molto espressivo e drammatico* *tr* *ppp* *ppp* *ppp*

Perc. 1 B.dr. *pppp*

Perc. 2 Gong *pppp*

Meno mosso ♩ = (ca. 80-88) Poco a poco accel.

Molto accel.

198

Cr.

mp

They cheat and beat us And use us for their selfish gain.

sub. ff (Scream as high as possible)

A-pol-lo raped me, took my child!

sub. pp (gradually higher) [Spoken with voice inflection]

But for Xu-thus he guards a secret base to steal my

gliss.

Sax.

mp

ppp

Sub. cresc.

gliss.

Perc. 1

simile

pppp

Sub. cresc.

Perc. 2

simile

pppp

Sub. cresc.

Very Mysterious (with anxiety)

Sub. ♩ = (ca. 96-100)

207

High Scream

Sub. ♩ = (ca. 96-100)

(Normal conversation between Creusa and Tutor)

(Like whispering)

ff *fff* *p* *p*

Cr. throne! Men and gods! Men and gods! You see this neck - lace? A-

Py. (Pythia's echo, off stage) *fff* *fff* *fff* *fff* Men and gods! Men and gods!

O.T. [Spoken with voice inflection] *p* *p* *p* Your grand-fa-ther wore it, too.

Sax. *ff* *Sub. pp ppp* *Poco flautando* *Sempre ppp* to Alto Sax.

Perc. 1 l.v. to Vib. *Molto legato e quasi gliss.* *Sempre ppp*

Perc. 2 l.v. to Dr. set (use brushes) *Sempre ppp*

Pno. *Sempre ppp*

Poco a poco accel.

214

Cr. *the - na's gift to him at birth. From the neck - lace hangs a vi - al. The vi - al has two cham - bers.*

Sax. *simile*
Sempre ppp

Perc. 1 *simile*
Sempre ppp

Perc. 2 *Sempre ppp*

Pno. *Sempre ppp*

217

Cr.

Each con - tains a drop of blood.

O.T.

mp

And they con - tain?

Sax.

Perc. 1

simile

Perc. 2

Pno.

The musical score for measures 217-220 is as follows:

- Cr. (Cello):** Measure 217 has a whole rest. Measure 218 has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. Measure 219 has a quarter note D5, a quarter note E5, and a quarter note F5, all beamed together. Measure 220 has a quarter rest.
- O.T. (Oboe):** Measure 217 has a whole rest. Measure 218 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 219 has a quarter note C5, a quarter note D5, and a quarter note E5, all beamed together. Measure 220 has a whole rest.
- Sax. (Saxophone):** Measure 217 has a melodic line starting on D4, moving up stepwise to G4, then down stepwise to D4. Measure 218 has a melodic line starting on D4, moving up stepwise to G4, then down stepwise to D4. Measure 219 has a melodic line starting on D4, moving up stepwise to G4, then down stepwise to D4. Measure 220 has a melodic line starting on D4, moving up stepwise to G4, then down stepwise to D4.
- Perc. 1 (Percussion 1):** Measure 217 has a whole rest. Measure 218 has a quarter note G2, a quarter note A2, and a quarter note B2, all beamed together. Measure 219 has a quarter note C3, a quarter note D3, and a quarter note E3, all beamed together. Measure 220 has a quarter note F3, a quarter note G3, and a quarter note A3, all beamed together.
- Perc. 2 (Percussion 2):** Measure 217 has a whole rest. Measure 218 has a quarter note G2, a quarter note A2, and a quarter note B2, all beamed together. Measure 219 has a quarter note C3, a quarter note D3, and a quarter note E3, all beamed together. Measure 220 has a quarter note F3, a quarter note G3, and a quarter note A3, all beamed together.
- Pno. (Piano):** Measure 217 has a whole rest. Measure 218 has a quarter note G2, a quarter note A2, and a quarter note B2, all beamed together. Measure 219 has a quarter note C3, a quarter note D3, and a quarter note E3, all beamed together. Measure 220 has a quarter note F3, a quarter note G3, and a quarter note A3, all beamed together.

Piu mosso $\text{♩} = (\text{ca. } 100-104)$

Poco a poco accel.

(219) *simile*

Cr. Both come from one same source: The Gor - gon, dread - ful mon - ster that Per - se - us killed.

Sax. *simile*

Perc. 1 *simile* 5 *simile*

Perc. 2 *simile* 3 *simile*

Pno. *simile*

223

Piu mosso $\text{♩} = (\text{ca. } 104-108)$

Poco a poco accel.

Cr. *poco a poco cresc. e accel.*

One drop heals and feeds. The oth - er kills! The gods them selves could not. They will not mix.

O.T. *poco a poco cresc. e accel.*

Two drops of Gor - gon's blood! You haven't mixed these drops?

Sax. *simile*

Perc. 1 *simile*

Perc. 2 *simile*

Pno. *simile*

Poco a poco accel.

228

Cr. *One is good, The oth - er e - vil. There is no mix-ture that con - tains them both.*

O.T. *Which should I use?*

Sax.

Perc. 1 *simile*

Perc. 2 *simile*

Pno. *simile*

232 **Piu mosso** ♩ = (ca. 108-112) **Poco a poco accel.**

mp *Molto cresc.*

Cr. You know the an - swer, as well as I.

Sax. *ppp* *Molto cresc.*

Perc. 1 *simile* *ppp* *Molto cresc.*

Perc. 2 *ppp* *Molto cresc.*

Pno. *simile* *ppp* *Molto cresc.*

Very Sarcastic **Comical (Dance-Like)**
 Sub. *Meno mosso* ♩ = (ca. 60-66) *Poco a poco rit.....* Sub. *Piu mosso* ♩ + ♩. = (ca. 56-58) ♩ = (ca. 104-108)

Piu mosso ♩ = (ca. 112-116) (236)

[Spoken with voice inflection] ***f*** (*Creusa is very sarcastic*) (Xuthus and Ion, off stage)

Cr. My friends, why not? I owe my step-son a wel-come toast! [Spoken with voice inflection] ***mf***

Xu. Cre - u - sa! Queen!

A1 ***ff*** My la- dy, no

A2 ***ff*** My la- dy, no

A3 ***ff*** My la- dy, - no

Sax. ***f*** to Baritone Sax. *Poco stacc.*

Perc. 1 ***f*** to Xyl. *Sempre ppp*

Perc. 2 ***f***

Pno. ***f***

ppp

Growing Serious - Very Alarmed (Like an order)

(Creusa to the old tutor, giving him the amulet)

(Creusa to attendants,
The old tutor exits)

Molto cresc.

[Scream]
(very harsh, like an order)

244

mp

Cr. That wine you guard ed by the path. Go! Pre - pare my "son" a lit-tle drink! Go help him! Don't let him stum ble by the path. Go! Go! Go! Go!

mp 3

Xu. We are re - turn-ing! We are re turn ing!

A1 [Scream] **f** My la dy, ----- no.....

A2 [Scream] **f** My la dy, ----- no.....

A3 [Scream] **f** My la dy, ----- no.....

Sax. *Poco a poco cresc.* **ppp** *Molto cresc.*

Perc. 1 Mrb. *Poco a poco cresc.* **ppp** *Molto cresc.*

Perc. 2 B.dr. (Timp. mallets) *Poco a poco cresc.* **ppp** *Molto cresc.*

Pno. *Poco a poco cresc.* **ppp** *Molto cresc.* **mp** **ff** *Molto accel.* 8va (b) 1.v

253 *ff*

Cr. *It is my com - mand!*

A1 *(The attendants exit as Xuthus and Ion enter)*

A2 *(The attendants exit as Xuthus and Ion enter)*

A3 *(The attendants exit as Xuthus and Ion enter)*

Sax.

Perc. 1

Perc. 2 *fff*

(Silenzio assoluto ca. 10-20", before Scene 6)

SCENE 6

132

Expressive (with Feeling)

♩ = (ca. 56-60)

Poco rit. A Tempo ♩ = (ca. 56-60)

①

Sax. (Alto Sax.)

Molto espressivo

3 5 Br. trem.

Ord. 3 5 Br. trem.

Ord.

pp mp ppp pp mp ppp pp

Perc. 1 Vib.

Molto legato

l.v.

simile

l.v.

ppp mp ppp mp ppp

Perc. 2 Glck.

l.v.

ppp mp

Pno.

l.v. *simile*

l.v.

ppp mp ppp mp ppp

ppp ppp ppp

Proudly (Aria-Like) with Feeling

Sub. Piu mosso ♩ = (ca. 60-63)

Sub. poco accel.

Sub. poco rit.

Piu mosso ♩ = (ca. 60-63)

⑨

Poco a poco cresc.

[Sung] *mf*

Xu. A child is treas-ure No wealth is great-er. De-fence in time of trou-ble! De-light in days of peace!

Sax. Br. trem. *mp* *pp* *mp* Sub. *pp*

Perc. 1. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Perc. 2. *ppp* *mp* *ppp* *ppp*

Pno. *ppp* *ppp* *ppp* *pp* *poco sfz* *mp* *ppp* Sub. *pp*

The musical score is for a piece titled "Proudly (Aria-Like) with Feeling". It is marked "Sub. Piu mosso" with a tempo of approximately 60-63 beats per minute. The score is for five parts: Xu (Singer), Saxophone, Percussion 1, Percussion 2, and Piano. The Xu part has lyrics: "A child is treas-ure No wealth is great-er. De-fence in time of trou-ble! De-light in days of peace!". The Saxophone part features a "Br. trem." (breath tremolo) and various dynamics including *mp*, *pp*, and *Sub. pp*. Percussion 1 and 2 have complex rhythmic patterns with dynamics ranging from *mp* to *ppp*. The Piano part includes triplets, sixteenth notes, and dynamic markings like *ppp*, *pp*, *poco sfz*, and *Sub. pp*. The score is marked with "Poco a poco cresc." and "Sub. poco accel." and "Sub. poco rit.".

Freely

(15) Sub. meno mosso ♩ = (ca. 58-60) Sub. Piu mosso ♩ = (ca. 60-63) Sub. accel. (Sarcastic) Sub. meno mosso ♩ = (ca. 56-60)

Cr. [Spoken with voice inflection] *mf* Some do. *mf* [Spoken] Not you!

Xu. *mf* A com-fort in life's wan-ing hours! I could not bear a life with-out a child! *mf*

Sax. to Baritone Sax. Br. rem. *pp* Sub. *ppp* *ppp* *mp* *ppp* to Soprano Sax. *molto espressivo* *ppp*

Perc. 1. l.v. to Mrb. *mp* *ppp* Sub. *ppp* *ppp* *ppp* *ppp* *molto legato* to Vib.

Perc. 2. to S. cymb. *ppp* Sub. *cresc.*

Pno. *mf* *poco sfz pp* *quasi gliss.* *mf* Sub. *ppp*

Proudly (Aria-Like) with Excitement

Poco a poco rit.

Sub. Piu mosso ♩ = (ca. 80-88)

Sub. Piu mosso ♩ = (ca. 96-104)

(21)

Io. [Sung] *mf* *5* *3* Not A - pol - lo.

Xu. [Sung] *mp* *3* *mf* *3* *f* *3* *3* Not you! Not now! Di-o-ny-sus and A - pol-lo to - ge- ther. Give this son to you!

Sax. *fast to Baritone Sax.* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Perc. 1. *by l.v.* *fast to Mrb.* *sempre quasi gliss. e molto legato* *3* *3* *3* *simile* *3* *ppp* *ppp*

Perc. 2. *to Dr. set* *ppp* *ppp*

Pno. *Poco a poco rit.* *ppp* *l.v.* *Sub. ppp*

Sub. Piu mosso $\text{♩} = (\text{ca. } 112-116)$ Poco rit. Sub. Piu mosso $\text{♩} = (\text{ca. } 96-104)$ Poco a poco accel.

(Irritated and rude) (very sarcastic) [Spoken, with voice inflection] (Reaction from Xuthus)

[Sprechstimme] *mf* *3* [Sung] *f* *mp* *mp*

Cr. A - pol - lo is no strang - er to this act. Oh, yes, my boy, oh, yes.

mf *3* *quasi gliss.* [Sprechstimme] *3* [Spoken] *f*

Io. He had no part in... How I was be - got. No!

[Sprechstimme] *mf* poco a poco cresc.

Xu. You see my son! Al-read-y she can nag

Sax. *ppp* *6* *mp* *5* *mf* *5* *mp* *mf* *ppp*

simile *3* *3* *ppp* *mp* *ppp* *mf* *ppp* *sempre quasi gliss. e molto legato* *3* *ppp*

Perc. 1

Perc. 2 *Sub. sfz.* *Sub. cresc.* *ppp* *ppp* *ppp* *ppp*

Pno. Inside Piano *Sub. sfz. f* Pizz. *l.v.* *tr* *Ord.* *Sub. cresc.* *l.v.* *ppp*

Very Mysterious (with Anxiety)

137

Sub. poco rit....

♩ = (ca. 69-76)

36

[Sung] *f*

quasi gliss.

Sub. *ppp*

(The Old Tuor enters, followed by the three Attendants, each bearing a cup of wine)

Silenzio assoluto ca. 5"

Xu.

As if you were her own!

Sax.

(Baritone Sax.)

Br. trem.

(Blow, no-tone)

Fltng.

ppp

ppp

mp

ppp

Perc. 1

to Timp. (29 inches)
Tune Db3

(Sempre gliss. e tremolo, ad lib gliss. within the range of the drum)

ppp

pppp

Sempre ppp

Sub. cresc.

simile

Perc. 2

(Dr. set)

Sempre ppp

Pno.

(Poco staccato e secco)

Sempre ppp

Poco rit..... ♩ = (ca. 69-76)

Sub. meno mosso ♩ = (ca. 56-58)

138

(44)

O.T. [Sung] *f* (very sarcastic) *Sub. cresc.* ca. 3"

My lord! My la - dy! To ce - le - brate the hap - py day!

Sax. poco staccto 3 6 (Blow, no-tone) *mp* *mf* Br. trem. *ppp* *Sub. ppp* *ppp*

Perc. 1 *simile* *ppp* *ppp* *ppp*

Perc. 2 *ppp* to Chimes (use wood hammers) l.v. *ppp* l.v. *ppp* l.v. *ppp*

Pno. *Sempre ppp* l.v. *ppp* l.v. *ppp* l.v. *ppp*

Very Theatrical (Speech-Like)

♩ = (ca. 69-76)

(Natural conversation)

Poco rit.....

♩ = (ca. 69-76)

(52) [Spoken with voice inflection] (Very sarcastic)

*(She takes a cup and hands it to Xuthus)**(She hands Ion the cup)*

Cr. *mf* Well done, my good old friend. Each take a cup from my own hand! How right you are! I for - get my - self.

O.T. (Natural conversation) [Spoken with voice inflection] *mf* No, my la - dy! The first is for your son!

Perc. 2 to Dr. set (use brushes) *ppp* *ppp* *ppp* *mp* (gliss. around the snare drum)

(They lift the cups to drink,
Creusa and Xuthus do so.)

Poco rit..... ♩ = (ca. 69-76) Poco rit..... ♩ = (ca. 69-76) Poco rit.....

(60) (Very Theatrical) (She hands Xuthus a cup) Sub. *ppp* (She takes a cup herself) **Hold ca. 5"**

Cr. *mf* 3 *Sub. f* 3 *Sub. ppp* 3 *f* 3 *f* 3

We brought this wine to give the god! In - stead, the god gives us the gift! Yes, drink, my boy! It is my dear-est wish!

Xu. *f* 3 3

Yes, drink, my son! To all the days a - head!

Perc. 2 to Gong l.v. > l.v. > l.v. > l.v. to Glck.

ppp *ppp* *ppp* *ppp*

simile

Pno. Inside Piano l.v. *gliss.* *gliss.* *simile* *gliss.* *simile* *gliss.*

ppp *ppp* *ppp* *ppp*

Freely and Spacious (Poco aggressive)

Sub. Piu mosso ♩ = (ca. 88-96)

(Before the cup touches Ion's lips, the bird music begins again. A wild mixture of the Zeus' eagle and Aphrodite's doves.)

141

(69)

Sax. *Freely mp except of sfz* *pp* (Blow, no tone) *mf* (Key clicks) *mf* Ord. (Blow, no tone) *mf*

Perc. 1 (Mrb.) *Sempre ppp* Poco aggressive Irregular-fast tremolos, watch for conductor's cut-off signal

Perc. 2 (Glc.) l.v. *sempre* *Sempre p* *poco sfz* *poco sfz*

Pno. Poco aggressive Poco legato *Sempre mp* *Simile*

mp

The musical score is written for four parts: Saxophone, Percussion 1, Percussion 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a rehearsal mark (69). The Saxophone part starts with a 'Freely' instruction and a dynamic of 'mp except of sfz', followed by a 'pp' section with a 'Blow, no tone' instruction, then an 'mf' section with 'Key clicks', and finally an 'Ord.' section with another 'Blow, no tone' instruction. The Percussion 1 part features a 'Mrb.' (maracas) and a 'Poco aggressive' section with 'Irregular-fast tremolos' and a warning to 'watch for conductor's cut-off signal'. The Percussion 2 part includes a 'Glc.' (glockenspiel) and a 'l.v. sempre' (lively) instruction, with dynamics ranging from 'p' to 'sfz'. The Piano part is marked 'Poco aggressive' and 'Poco legato', with a 'Simile' instruction and various fingering numbers (5, 6, 7) and articulations (accents, slurs). The score concludes with a dynamic of 'mp'.

Disturbed**Sub. Piu mosso** (♩=60)

♩ + ♩. = (ca. 60)

Freely (with Excitement)**Sub. Meno mosso** ♩ = (ca. 56-60)

(78) [Spoken with voice inflection] *f* 5 — 5 — [Sprechstimme] *f* [Sung] *quasi gliss.*

Io. Back once a-gain to spread their filth! Not Zeus! Not Aph-ro di te! Not god but A-pol - lo will I al-low!

Xu. [Spoken with voice inflection] *f* No! Do not of-fend the gods! Not to-day!

Sax. to Alto Sax.

Perc. 1 *Sempre ppp* Irregular-fast tremolos, watch for conductor's cut-off signal *ppp* to Chimes (hammers) I.v. to Mrb.

Perc. 2 *Poco aggressive* *ppp* *ppp* *ppp* to Vib. (Bow)

Pno. *mp* *f* *Sdmp* *mp* *ppp* I.v. *ppp*

Gently

Sub. Piu mosso ♩ = (ca. 108-112)

SurprisedSub. Meno mosso
♩ = (ca. 84-88)

Poco a poco rit.

Meno mosso
♩ = (ca. 66-72)

Poco a poco rit.

(The music of Zeus' eagle has gone, and the dove music makes a change in tonality)

(85)

A1 [Sung] *mf* My la- dy! Look! [Spoken] (Attendant 3 to Ion) [Sung] *ppp* Per - haps the gods for-

A2 [Sung] *mf* That dove! She's drink- ing! *mf*

A3 How thirst - i - ly she drinks the wine you spilled!

Sax. Improvize on given pitches, ad lib. order. Do not repeat any sequences, use irregular tremolos. Watch for conductor's cut-off signal. *pppp*

Perc. 1 Improvize on given pitches, ad lib. order. Do not repeat any sequences, use irregular tremolos. Watch for conductor's cut-off signal. *pppp*

Perc. 2 to Vib. (Bow) *sempre l.v. molto legato* Freely *ppp*

Pno. Improvize on given pitches, ad lib. order. Do not repeat any sequences, use irregular tremolos. Watch for conductor's cut-off signal. *pppp* *ppp* *ppp* l.v.

Alarmed (with Anxiety)

Tense (with Anxiety)

(Natural conversation between characters)

(Irritated and Aggressive, almost out of control, shouting)

94 **Meno mosso** $\text{♩} = (\text{ca. } 60-63)$ **Poco a poco rit....** $\text{♩} = (\text{ca. } 58-60)$ **Meno mosso** $\text{♩} = (\text{ca. } 42)$ **Sub. Piu mosso** $\text{♩} = (\text{ca. } 60-66)$

Io. [Spoken with voice inflection, almost shouting] **f**
That wine was poi - soned! You would have killed us all!

A1 **ppp**
give you!

A2 [Sung] **ppp**
Now! What! (Spoken as low as possible, sotto voce poco a poco vibrato)

A3 [Sung] **ppp** **pppp**
She twitch-es... Writhes! And dies... And dies!

Sax. to Baritone Sax. Flttg. **ppp** **mp** **mf**
Flttg. (poco aggressive)

Perc. 1 to B.dr and Gong l.v. l.v. **pppp** **pppp** **mf**

Perc. 2 *sempre l.molto legato* **ppp** **pppp** **mp** **mf**
Freely **ppp** to Dr. set

Pno. l.v. **pppp** **mf** *gliss.* *gliss.*
Inside Piano R.H. L.H.

Lamentoso (Free)

00:00 00:05" 00:10" 00:15" 00:30" 147

Sub. Meno mosso Senza misura (This section until the beginning of Scene 7 should not be conducted, just cue the voices and instruments)

J = (ca. 60-66) (Attendants and the Old Tutor begin a wild, keening lament)

(Stop the voices)

A

B

C

Sempre pp (All voices use hand over mouth)

Hold ca. 10"

Sempre pp Improvize on given pitches, ad lib. order. Sempre legato

113

(Primitive reaction on stage by the Attendants and Old Tutor, grabbing their hair and etc.)

Xu. **Sempre pp** Quasi trill, use 1/4 of the tone, up/down

Aaaaaa

O.T. **Sempre pp** Quasi trill, use 1/4 of the tone, up/down

Aaaaaa

A1 **Sempre pp** Quasi trill, use 1/4 of the tone, up/down

Aaaaaa

A2 **Sempre pp** Quasi trill, use 1/4 of the tone, up/down

Aaaaaa

A3 **Sempre pp** Quasi trill, use 1/4 of the tone, up/down

Aaaaaa

Perc. 1 to Vib. (Bow) **Sempre pp**

Sempre pp

Perc. 2 to Crotales (Bow) **Sempre pp**

Sempre pp

Perc. 1 Improvize on given pitches, ad lib. order. Sempre legato

Sempre pp

Perc. 2 Improvize on given pitches, ad lib. order. Sempre legato

Sempre pp

Perc. 1 simile

(h)

Perc. 2 simile

(h)

Pno. **ff** Ord. I.v.

Perc. 1 (h)

Perc. 2 (h)

D

00:50"

01:00"

01:15"

01:20"

148

Lamentoso (Free)
Meno mosso ♩ = (ca. 48-52)

E

(128)

Sempre pp

(Primitive reaction on stage by the Attendants and Old Tutor, grabbing their hair and etc.)

Xu.

What e-vil can this be!

My son would kill my wife!

My wife would kill my boy!

Quasi trill, use 1/4 of the tone, up/down

Sempre pp

Aaaaaaa(h)

Quasi trill, use 1/4 of the tone,
up/down **Sempre pp**

Aaaaaaa(h)

Sax.

Molto espressivo

Br. trem.

Br. trem.

poco sfz

Sub. cresc.

ppp

ppp

mp

Sub.

ppp

ppp

mp

Sub.

ppp

ppp

mp

ppp

Perc. 1

(Vib. Bow)

simile

Sempre ppp

Perc. 2

(Crot. Bow)

simile

Sempre ppp

Pno.

Ord.

ppp

l.v.

01:35" 01:55" 02:10"

(137)

[Spoken, hand over mouth] *mp* *ppp* **F**

Xu. How can the hu man heart con tain such hate? How can I love you now? Aaaaaaaa(h)

O.T. *Sempre pp* Quasi trill, use 1/4 of the tone, up/down Aaaaaaa(h)

A1 *simile*

A2 *simile*

A3 *Quasi trill, use 1/4 of the tone, up/down* *Sempre pp* *simile* Aaaaaaa(h)

Sax. *mp ppp* *ppp* to Alto Sax.

Perc. 1 l.v. change to mallets

Perc. 2 l.v. change to mallets

SCENE 7

Spacious (with Joy)

Sub. Piu mosso ♩ = (ca. 69-72)

Sub. *ppp*

(Stop Xuth, OT, and Attendants)

(From inside the Temple, new voices join the lament, but their tonalities change its character. it is now solemn, but no longer mournful. Something almost joyous begins to enter the sound. The voices are the three Priests and Pythia. They enter, Pythia is no longer in the ecstatic, drugged state we saw before. She is clear-eyed and lucid. She carries a small bundle of fabric.)

150

Musical score for Scene 7, "Spacious (with Joy)". The score is for a large ensemble, including voices and instruments.

Voices:

- Xu.** (Xuthos): Bass line, starting with a tremolo and then a sustained note.
- Py.** (Pythia): Treble clef, starting with a tremolo and then a melodic line with triplets.
- O.T.** (Other Tenors): Treble clef, starting with a tremolo and then a sustained note.
- A1, A2, A3** (Alto 1, 2, 3): Treble clef, starting with a tremolo and then a sustained note.
- P1, P2, P3** (Priests 1, 2, 3): Treble and Bass clefs, starting with a tremolo and then a melodic line with triplets.

Instruments:

- Alto Sax.**: Treble clef, playing a melodic line with triplets.
- Sax.**: Treble clef, playing a melodic line with triplets.
- Vib. (Mallets)**: Treble clef, playing a melodic line with triplets.
- Perc. 1**: Treble clef, playing a melodic line with triplets.
- Perc. 2**: Treble clef, playing a melodic line with triplets.
- Pno.** (Piano): Treble and Bass clefs, playing a melodic line with triplets.

Dynamic markings: *ppp* (pianissimo), *mf* (mezzo-forte).

Performance instructions: "Indefinite duration, watch for conductor's cut-off signal" is repeated for several parts.

Sub. Growing Serious

Dance-Like

To be Conducted

Sub. Piu mosso
♩ = (ca. 69-72)

Sub. poco rit.

Meno mosso
♩ = (ca. 63-66)

Poco accel.

Piu mosso
♩ = (ca. 72-80)Sub. Meno mosso
♩ + ♩. = (ca. 44-46)

Suddenly irritated with Cruesa

156 [Sung] *mf* For - give me! I was pro - voked! She tried to kill me!

[Sprechstimme] *mf* This an ger is a fault. To ac cept a step-child. Is nev - er eas - y. [Sub. Sung]

Sax. *mp* *tr* *Simile* *Sempre ppp*

Perc. 1 *Poco sfz* l.v. *p* *Poco sfz* l.v. *p* *Poco sfz* l.v. *p*

Perc. 2 to Dr. set *p* *mp* *p* *mp* *p* *Sempre ppp*

Pno. *Poco sfz* l.v. *p* *Poco sfz* l.v. *p*

Sarcastic (Comic)

Sub. Growing Serious

Freely Slow Sub. Piu mosso ♩ = (ca. 72-80)

166 *Sotto voce*
pp

Xu. How can this be? These two, my great - est joys, _____ Want to kill each oth - er? How can this be?

Py. [Spoken] *mf* The gods nev-er an-swer the ques-tion asked. A-

Sax. *Simile*

Perc. 1 *Poco sfz* l.v. *mp*

Perc. 2 *Simile* *pp* *mp* *Simile*

Pno. *Poco sfz* l.v. *mp*

Freely and Spacious

Senza misura ♩ = (ca. 46 - 48)

176 Do not Conduct, just cue the voices and the instruments

Mysterious (with Anxiety)

(Pythia hands Ion the bundle) (Ion unrolls part of it)

Cr.

Io. [Spoken] *Sotto voce*
pp
A cloth? As one might use to wrap a ba - by?

Py. pol - lo wants to solve an - oth - er rid - dle now.

Sax.

Perc. 1 synchronize with Piano
l.v. *Sempre p* • *Freely* synchronize with Piano
l.v. *Sub. sfz* *Sempre p* l.v.

Perc. 2 to Glck. *Simile* *Sub. sfz* l.v. *pp* l.v. to Dr. set
poco sfz

Pno. *Sempre p* *Simile* *p* *Sempre p* *pp* *poco sfz*

pp

Poco a poco accel. To be Conducted **Very Dramatic** **Sub. Meno mosso** ♩ = (ca. 56-58)

♩ = (ca. 60) Poco a poco rit.....Meno mosso ♩ = (ca. 52-56)

Cr. (182) *Sotto voce* **pp** [Spoken] (Creusa grabs for it) (Ion snatches it away) [Sung] **mp** *Sotto voce* **ppp**
 Let me see! Priest ess! Can it be?

Io. *Sub. f* (Sub. Irritated) [Sub. Sung] **f** Why...? Do not touch it! It comes from A - pol - lo!

Py. [Sprechstimme] **mp** [Sung] *Sotto voce* Speak, Cre-u - sa.

Sax. To Soprano Sax. *Molto espressivo* N.V. Poco a poco Vibr. **pp** *simile* **mp** **ppp**

Perc. 1 *Poco a poco accel.* **pp** *poco sfz* **pp** *simile* **pp**

Perc. 2 **pp** *Poco a poco accel.* **mp**

Pno. **pp** **ppp** **ppp**

(197) [Sub. Spoken] *mp* [Sub. Sung] *mp* *f* [Sprechstimme] *mf* *Poco cresc.* [Sub. Sung]

Cr. Un - roll the cloth. You see a fig-ure sewn there? Crued-ly, bad - ly done. A young girl stitched it. Just learn-ing how to

Py.

Sax. *ppp* *mp* *ppp* *ppp* *mp*

Perc. 1 (Vib.) *pp* *Sub. pp*

Pno. *mp* *Sub. pp* *Sub. pp*

Sub. Piu mosso $\text{♩} = (\text{ca. } 76-84)$ Poco rit..... Sub. Piu mosso $\text{♩} = (\text{ca. } 76-84)$

Poco rit.....

(203)

Cr. *f* [Sub. Spoken] *f* Sub. *mp*

sew. Learn-ing so.... so so much. You know the shape? No! Do not say it! Let me prove that once this cloth was mine.

Io. [Sung] *mf* [Sub. Spoken] *mf* *pp* Sotto voce

What does it mean? I do! It is the..... Yours? But

Sax. Sub. *sfz* *ppp* *mf ppp* *ppp*

Perc. 1 Sub. *sfz* *mf* *pp* Sub. *sfz* *mf* Sub. *sfz* *mf* Poco. *sfz* *mf* l.v.

Perc. 2 Dr. set *ppp* *mp* to Glek.

Pno. Sub. *pp* *mp* *f* *Poco sfz* *pp*

Inside Piano (Palm cluster) l.v.

Freely and Spacious
Meno mosso (♩ = 46 - 48)

Sub. Piu mosso ♩ = (ca. 76-84)

158

(211)

Cr. [Sung] *mp* *Poco cresc.* *f*
The gor-gon's head. Me - dus-a's snak-y locks. Em-broi-dered there.____

Lo. how.....

Sax. *Molto espressivo* *pp* *mp* *N.V. Poco a poco vibr.* *pp* *To Baritone* *pp* *5*

Perc. 1 *ppp* *mp* *l.v* *pp* *pp* *mp* *l.v* *to Timp. (tune F2)*

Perc. 2 (Glc.) *ppp* *p* *l.v* *to Gong* *ppp* *ppp*

Pno. *Ord.* *ppp* *p* *l.v* *l.v* *Fast and Irregular* *pp* *Simile* *pp*

Sub. Meno mosso ♩ = (ca. 58-60) Sub. Più mosso ♩ = (ca. 88-92) Dramatic (with Anxiety)
 Sub. Meno mosso ♩ = (ca. 46-48)

(Ion to Pythia)

Cr. *mf* *f* [Sub. Sung] *f*

Io. *mf* *f* [Spoken] *f* [Sub. Sung] *mp* *Sub. ppp*

Py. [Sprechstimme] *mf* *f* *Sub. pp* *Poco a poco vibrato* *1/4 of tone (up/down), sempre quasi gliss.* *Sub. mf*

I found it wrapped a-bout your ba-by form, Here u-pon these ve-ry steps... (m) (m)

Sax. Br. trem. *Sempre ppp* *Sub. cresc.* *Sub. ppp* *Sub. cresc.* Fast to Soprano

Perc. 1 *Sempre gliss. e molto legato* *Sempre ppp* *Sub. cresc.* *Sub. ppp* *Sub. cresc.* *ppp*

Perc. 2 l.v. To Dr. set *ppp* *Sub. cresc.* *mf* *Sub. ppp*

Pno. l.v. *ppp* *Sub. sfz* *mp* *l.v.* *Poco legato e tenuto* *mp*

I wrapped you in this cloth and left you in a cave to die. It can-not be! A-pol- lo.... A

Very Dramatic (with Anxiety)

160

229 Poco a poco Rit.....Sub. Piu mosso $\text{♩} = (\text{ca. } 58-63)$ Sub. Piu mosso $\text{♩} = (\text{ca. } 80-84)$ Sub. Piu mosso $\text{♩} = (\text{ca. } 80-84)$ Piu mosso $\text{♩} = (\text{ca. } 88-92)$

Cr. *(ppp)* [Spoken, almost whispering, as low as possible] *ff* My son!_____

Lo. *ppp* pol lo..... A-pol lo_____

Py. [Spoken] Sub. *mp* Brought you to this tem-ple. This is true. [Sub. Sung] I told you that. But whence you came..... [Sub. Sprechstimme] [Sub. Sung] I left that se-cret to re veal it-self._____

Sax. *Molto espressivo* *ppp* *mp* *ppp* *mp* *mp* *f*

Perc. 1 (Cymbal on timp.) *Sempre gliss. e legato* *ppp* *Sempre ppp* *Sub. cresc.* *mf*

Perc. 2 to B. dr *ppp* *Sempre ppp* *Sub. cresc.* *mf*

Pno. *ppp* *ppp* *mf* *Molto Legato*

(Creusa and Ion embrace)

(Xuthus almost shouting at Pythia)

Freely and Spacious

Senza misura ♩ = (ca. 46 - 48)

Do not Conduct, just cue the instruments

161

237

Cr. *ff* *ffff*
I would have killed my son My son! My son!

Io. *ff* *ffff*
I would have killed my moth-er! My moth-er! My moth-er!

Xu. [Spoken] *ff* [Sung] *ffff*
He's not my son! You lied to me!

Sax. *f* *ff* *fff*
Poco a poco cresc. *Quasi gliss.* *Poco vibr. to molto vibrato* to Baritone

Perc. 1 *(mf)* *ff* *fff* Sub. *ppp* niente *Sempre ppp*
Poco a poco cresc. to Vib./Bow *Sempre l.v.*

Perc. 2 *(mf)* *ff* *fff* Sub. *ppp* niente *Sempre ppp*
Poco a poco cresc. to Crot./Bow *Sempre l.v.*

Pno. *(mf)* *ff* *fff* *ffff*
Poco a poco cresc. *l.v.* *Inside Piano, sempre l.v.* *Sempre ppp*

With Feeling (Aria-Like)

Sub. Piu mosso ♩ = (ca. 60-66)

258 *Sempre legato*
mp

Xu. "The first you come u- pon. As you leave the tem- ple door" "The first you come u- pon. As you leave this tem-ple door" As you leave this tem-ple door"

Sempre legato
mp [Sub. Spoken] [Sub. Sung]

Py. "Take that boy to be your son!" There he is, yours to take! "Take that boy to be your son!"

[sung, off-stage, like murmuring] **mp** (m) (m)

Sax. *Sempre Molto espressivo*
pp mp mp pp pp mf pp

Perc. 1 Vib./Mallets l.v. **pp mp** *Simile* **mp mp** to Mrb.

Pno. *Freely* l.v. **mp pp mp mp mp pp**

ppp

Disturbed (Recitative-Like)

164

Sub. Piu mosso ♩ = (ca. 80-84)

Poco rit...

[Sub.Sung]

[Sub.Sung]

Poco f

[Sprechstimme]

Sub. *mp* 3

[Sub.Sung]

Cr.

Xu.

Py.

Sax.

Perc. 1

Perc. 2

Pno.

[Sprechstimme] *Poco f* 3

[Spoken] Irritated *Simile*

Twice! Twice I would have killed my on - ly

A mur-der-er!

[Sub.Sung] He want - ed to!

[Spoken] Sarcastic [Sprechstimme] 3

Your son! No mur-der if the deed's not done. As who has not? Cre - u - sa here.

Br. trem. *Poco sfz* *Simile*

pp *mp* *pp* *pp*

Sub. *sfz* Fast and Irregular *tr* *Simile* *Poco cresc.*

mp *pp* *mp* *pp*

Dr. set/Maracas/T.Bl. Maracas (Shake them slowly/Irregular) (Shake them slowly/Irregular)

pp *pp* *pp*

1.v. Sub. *sfz* 1.v. *sfz* 1.v. *mp*

Sub. Piu mosso ♩ = (ca. 80-84)

Very Dramatic (with Feeling)
Poco rit.

Meno mosso ♩ = (ca. 60-63) Poco accel.

(271)

Cr. child! Can you still love me, know-ing that?

Io. [Sung] *mp* How can I blame? I killed you in my heart. On-ly Xu-thus stopped my *Quasi gliss.*

Py. [Sub.Sung] The first time you re-pent-ed. The sec-ond time, the gods stepped in.

Sax. *Simile mp* *Simile pp* *ppp* *Sub. ppp* *ppp*

Perc. 1. *Simile mp* *pp* to Vib./Mallets

Pno. *pp* *pp*

Freely and Spacious

Senza misura ♩ = (ca. 46 - 48)

♩ = (ca. 46-48)

Poco rit.....

Comical (Dance-Like)

♩ + ♪ = (56-58) ♩ = ca. 56-58)

166

Do not Conduct, just cue the instruments and Xuthus

(280) (Creusa and Ion embrace, still holding each other, they reach out for Xuthus)

(Surprised)

Silenzio ca, 4"

Io. hand.

Xu. [Spoken] *pp* Sotto voce *ppp* 3 *mp*
They love each oth- er! How can it be? And strang - er still...

Sax. *Simile* *ppp* *ppp* *ppp* niente *Sempre pp*

Perc. 1 to B.dr. (use drum stick) *mp* *Sempre pp*

Perc. 2 to Crot./Bow *pp* *mp* *pp* niente *Sempre pp* (shake)

Pno. *ppp* *mp* *Sub. pp* *ppp*

$\text{♩} + \text{♩} = (\text{ca. } 56-58)$ $\text{♩} = \text{ca. } 56-58)$

$\text{♩} + \text{♩} = (56-58)$

(292) *mp* (Xuthus to Pythia)

Xu. They want me to love them both. How can I love these two with mur - der in their hearts?

Sax. *Simile* Indefinite repetition, gradually fading out *niente*

Perc. 1 *Simile* *Poco a poco decresc.* to Timp. tune F2 (Cymbal on Timp.)

Perc. 2 *Simile* *Poco a poco decresc.* to B.dr., Flex., Gong

Alarmed/Frightened (with Anxiety)

Sub. Piu mosso ♩ = (ca. 80-84) Poco a poco accel.

(Pythia suddenly speaking to the Tutor)

[Natural conversation between Pythia and Old Tutor]

304

Py. *Sub. f* *mf* *mf* *Sotto voce mp*

Old man, That vi-al of blood... That thing with two cham-bers. Is there an-y left? And the oth-er, the half that heals?

O.T. [Spoken] *mf* *mp* *Sotto voce mp*

The Gor-gon's blood. Of the half that kills I used but a drop. It's all still

Sax. (Baritone) *poco sfz* *poco sfz*

B. trem. (Irregular) (Indefinite gliss.)

ppp *pp* *ppp* *ppp* *ppp* *pp*

Perc. 1 *Sempre gliss. e legato (Indefinite gliss. unless, noted)*

ppp *Sub. cresc.* *Simile* *Simile*

Perc. 2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Piu mosso $\text{♩} = (\text{ca. } 96-100)$ Poco a poco accel.

Sub. Meno mosso $\text{♩} = (\text{ca. } 80-84)$

Sub. Piu mosso $\text{♩} = (\text{ca. } 96-100)$

Poco rit.....

(Rude, like an order) (To Priest 1) (The Tutor gives her the vial, as Priest 1 picks up the cup that Ion threw down. (Pythia takes the vial, opens both chambers, and pours them together into the cup) (Sarcastic)

Py. *Sub. f*
Give it to me. Bring me that emp-ty cup. No mix - ture? Take a look at that, old man.

O.T. (Frightened)
there. No! Don't! No mix - ture can con - tain them both!

Sax. Fltgg. (Indefinite gliss.)
ppp *mf* *mp* *mf* *mf* *ppp*

Perc. 1 *Poco a poco cresc.*
ppp *mf* *ppp* *f* *ppp* *Sub. cresc.*

Perc. 2 *ppp* *poco cresc.* *Simile* *mp* *mf* *mf* *ppp* *Simile* *ppp* *Sub. cresc.* l.v.

Sub. Piu mosso ♩ + ♩ = (ca. 66-69)

Sub. Meno mosso Poco rit.....
♩ = (ca. 80-84)

Meno mosso ♩ = (ca. 69-72)

Poco rit.....

170

(Pythia holds the cup before the Tutor, He looks.)

(Pythia moves the cup to his nose. He places a hand on it.)

(Before Tutor can resist, Pythia forces the cup to his lips.)

325

Cr. *ff* No! Do not make him drink! He'll die!

Py. (Violent) *ff* What does it look like? Smell like? Taste like? (Sarcastic) *mp* One day. (Sotto voce) *pp* Not to - day.

Sax. (Irregular and aggressive) Flttg. *mf* *mf* *mf* *f*

Perc. 1 (Irregular and aggressive) *mf* *mf* *mf* *f* l.v. *ppp* *pppp* *simile* *ppp* *ppp* *Sub. cresc.*

Perc. 2 (Irregular and aggressive) *mf* *mf* *mf* *f* l.v. *Poco pp* *gliss.* *l.v.* *gliss.* *l.v.* (Mallets) *ppp* *Sub. cresc.*

Pno. (Irregular and aggressive) *mf* *f* Inside Piano l.v. *mp* *gliss.* *Sub. ppp* (Palm cluster) l.v. let the sound fade out

Alarmed/Frightened (with Anxiety)

171

Sub. Piu mosso ♩ = (ca. 66-69)

Poco a poco accel.

Sub. Meno mosso ♩ = (ca. 66-69)

334 (Old Tutor is terrified)

Py.

[Spoken, almost shouting] [Sub. Sung] [Sprechstimme] [Sub. Sung]

O.T.

Blood! it tastes like blood! As when you cut your thumb. And suck on it to ease the pain. That taste. Like my own blood.

Sax.

Fltg. (Quasi gliss.)

To Alto Sax.

Br. trem.

Perc. 1.

mf

ppp

Perc. 2.

(Sempre B.dr./gong)

mf

ppp

mp

simile

ppp

Pno.

Ord.

Sub. sfz l.v.

mf

Narrating (Recitative-Like)

Meno mosso ♩ = (ca. 58-60)

Sub. Piu mosso
♩ = (ca. 76-80)

Poco rit.....

Meno mosso ♩ = (ca. 60-69)

Py. (345) *mp* *Sub. f*

Good and e- vial, Love and hate. You say no mix- ture can con- tain the two. Yet there is one. One pre- cious fluid. It beats through your own_ hearts.

Sax. (Alto Sax.) *mp* *ppp* *Sub. sfz ppp* *sfz ppp* *sfz ppp* *mp* *Sub. sfz ppp*

Perc. 1 to Mrb. *ppp* *ppp* *mp* to Vib.

Perc. 2 *ppp* *ppp* *Sub. ppp* *ppp* *ppp*

Pno. *pp* *l.v.* *mp* *l.v.* *mp* *l.v.* *mp* *l.v.* *mp* *Sub. ppp*

The musical score is for a recitative-like section. It features five staves: Py (Pyramid), Sax (Alto Saxophone), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Pno. (Piano). The Py staff has lyrics and is marked with dynamics *mp* and *Sub. f*. The Sax staff has a melodic line with dynamics *mp*, *ppp*, *Sub. sfz ppp*, *sfz ppp*, *sfz ppp*, *mp*, and *Sub. sfz ppp*. Perc. 1 has a bass line with dynamics *ppp*, *ppp*, and *mp*. Perc. 2 has a bass line with dynamics *ppp*, *ppp*, *Sub. ppp*, *ppp*, and *ppp*. The Pno. staff has a piano line with dynamics *pp*, *l.v.*, *mp*, *l.v.*, *mp*, *l.v.*, *mp*, *l.v.*, *mp*, and *Sub. ppp*. The score includes various musical notations such as triplets, slurs, and accidentals.

Sub. Piu mosso ♩ = (ca. 88-96)

Piu mosso ♩ = (ca. 100-104)

[Sub. Spoken]

Py. (352) *mf*

Fool - ish Per-se - us, when he killed Me - dus - a, Thought he could keep the two a - part. Wise A - the - na, though, knew bet - ter. She placed the Gor-gons head u-pon her shield.

Sax. *mp*

(Sempre B.dr./gong)

Perc. 2 *Sempre ppp*

l.v. l.v. l.v. l.v.

Sub. Meno mosso ♩ = (ca. 66-69)

Piu mosso ♩ = (ca. 100-104)

[Sub. Sung]

Py. (358)

To re-mind us: Hu-man blood con-tains all that is good. And the ve-ry op-po-site. (To Ion) *mf* You can-not love A-pol-lo. If you do not know Di-o-ny-sus. *mf* Zeus lech-er-y lives side by side with his pow-er. *f*

1/4 of the tone trills, up/down, quasi gliss. (mouth closed) *mp*

(Alto Sax.) *Molto espressivo*

Sax. *mp* *mf* *pp* *mf* *mp* *mp* *mf* *mp*

Sub. Meno mosso ♩ = (ca. 80-84)

Meno mosso ♩ = (ca. 60-69)

Sub. Meno mosso ♩ = (ca. 80-84)

(366) (To Xuthus)

Cr. *Sotto voce*
pp
Do gods re-pent as well?

Py. *mf* [Sub. Sprechstimme] [Sub. Sung] *Sub. p* *Sub. mp*
E-ven a good man dwells now and then with Bac-chus. Men can re - pent. A - pol-lo felt his crime, Took pit-y on you and on your son.

Sax. *Sempre molto espressivo*
mp *mf* *pp* *ppp* *mp*

Poco a poco accel.

Sub. Meno mosso ♩ = (ca. 60-69)

(375) [Sub. Sprechstimme] [Sub. Sung] *f* *Sub. ppp*
He brought him here. Where you could find him. Gave him his moth er back. Gave Xu - thus a throne to leave him. A - pol - lo asks but this of you.....

Sax. *mf* *ppp* *mp* *mf* *f* *mp*

Perc. I *Vib.* *l.v.*
pp

Slowly and Calm

Disturbed

Sub. Piu mosso ♩ = (ca. 88-96)

175

383 [Sub. Spoken high]

Cr. *pp* $\overset{\text{3}}{\text{—}} \overset{\text{3}}{\text{—}} \overset{\text{3}}{\text{—}}$ ↑
The gods asks me to par-don him?

Py. *ppp* $\overset{\text{3}}{\text{—}}$ $\overset{\text{1/4 of tone up/down}}{\text{tr}} \dots$ [Sub. Spoken] *Sub. f* $\overset{\text{5}}{\text{—}} \overset{\text{5}}{\text{—}}$ $\overset{\text{3}}{\text{—}}$ *Sub. pp*
For-give-ness. (m)_____ To ask a mor-tal for for-give-ness? A god is too proud. No! What he asks of you.... For-give each oth-er.

Perc. 1 *ppp* l.v. To Chimes (wood hammers)

Perc. 2 (Sempre B.dr./gong)
Freely ppp *Sub. sfz mp* *Sub. ppp*



In a Byzantine Style

Sub. Piu mosso ♩ = (ca. 88-96)

♩ = ♩.

♩ = (ca. 88-96)

391 *p*

P1 For - give, A - pol - lo asks. For - give each oth - er. Silenzio assoluto ca. 5"

P2 *p* For - give. Silenzio assoluto ca. 5"

Perc. 1 Chimes l.v. *p* l.v. *p* l.v. Silenzio assoluto ca. 5"

Joyful ♩ = (ca. 116-120)

176

(Pythia's voice stands out)

mf Poco a poco cresc.

Forgive the frailty of the will.

Py. [Spoken, natural speech]

Sempre mp Poco a poco cresc.

For - give, - each oth - er.

Sempre mp Poco a poco cresc.

For - give, for- give____ A - pol____ lo asks..

Sempre mp Poco a poco cresc.

For - give, A - pol - lo asks. For - give, For -

Sempre p Poco a poco cresc.

For - give, For - give, For - give, each oth-er. For- give, A-pol-lo asks. For give, For - give, each oth - er. for - give For - give..

Sempre p Poco a poco cresc.

For - give, For-give, A - pol - lo asks. For - give, A - pol - lo asks. each oth____ er. For - give, A - pol - lo asks. For -

Sempre p Poco a poco cresc.

For - give, for give, A - pol - lo asks. For - give each oth - er. For - give For - give - A - pol - lo asks, each oth - er. A - pol - lo

(Chimes)

Sempre l.v.

Sempre ppp

Perc. 1

simile **Poco rit.**..... **A Tempo** ♩ = (ca. 116-120)

416 **f** *Poco a poco cresc.*

Py. Forgive the jealousies and the hates. Do not claim to know the one true way.

mf *Poco a poco cresc.* **ff** *Sotto voce Sub. ppp*

A1 — A - pol - lo asks. For - give, — for - give, A - pol - lo. The hu - man

mf *Poco a poco cresc.* **f** *Sotto voce Sub. ppp*

A2 — each oth - er. A - pol - lo asks. For - give, each oth - er for - give, for - give. The hu - man heart! — The hu - man heart! Mys - te - ry — un - ceas -

mf *Poco a poco cresc.* **f** *Sotto voce Sub. ppp*

A3 give, A - pol - lo asks. A - pol - lo asks. For - give, — For - give each. The hu - man heart! Mys - te - ry un - ceas - ing! Hate and love.

mf *Poco a poco cresc.* **f** *Sotto voce Sub. ppp*

P1 For - give, — A - pol - lo asks. — For - give, — each oth - er. The hu - man hu - man Mys - te - ry un - ceas - ing!

mf *Poco a poco cresc.* **f** *Sotto voce Sub. ppp*

P2 give, — each oth - er. — each oth - er. — each oth - er. — A - pol - lo asks. The hu - man heart! Mys -

mf *Poco a poco cresc.* **f**

P3 a - ask(s). For - give - for - give, - A - pol - lo asks. For - give.

Simile

Perc. 1 *Sempre ppp*

simile

(429)

mp *Poco a poco cresc.*

Py. No one is born immaculate. No birth is chaste and pure. There is no one true way. The gods themselves are still confused. Apollo sometimes makes Dionysus blush. And lusty Zeus gave wise Athena birth.

Poco a poco cresc.

A1 heart! The hu - man heart! Mys - te-ry un - ceas - ing! Hate and love. The hu - man heart! For-give, each oth - er. Hate and love. Good and e -

Poco a poco cresc.

A2 ing! Hate and love Good and e - vil. The hu - man heart, the hu - man heart. For-give, A - pol - lo asks. The hu - man heart. for-give each oth -

Poco a poco cresc.

A3 Good and e - vil. Dwell in one frail ca - sing. Hate and lo - ve. Mys - te - ry un - ceas - ing! For give, for - give each oth - er A pol - lo

Poco a poco cresc.

P1 Hate and love. Good and e - vil. Dwell in one frail cas - ing. Good and e - vil. Hate and love. For-give each oth - er. The hu - man

Poco a poco cresc.

P2 te - ry un ceas - ing! Hate and love. Good and e-vil. Dwell in one frail cas - ing. For-give, A - pol - lo asks. A-pol - lo A pol - lo. The

Sub. ppp Sotto voce Poco a poco cresc.

P3 The hu - man heart! Mys - te-ry un - ceas - ing! Hate and love. Good and e - vil. Dwell in one frail cas - ing. Good and e - vil. Hate and

Simile

Perc. 1 *Sempre ppp*

Poco rit. Joyful ♩ = (ca. 60-63)

179

442

ff *Sub. ppp* *Sub. f* *ff* *Sub. ppp*

(Tutti)

Cr. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

Lo. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

Xu. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

Py. *simile* Forgive the ones you do not understand. Recall the mixture in your blood. [Sung] The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

O.T. *Poco a poco cresc. (tutti)* Lunga The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

A1 vil. A- pol- lo asks. For-give, for-give, Hate. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

A2 er. Mys- te- ry un- ceas- ing! Hate and love. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

A3 asks. The hu- man heart! The hu- man heart! The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

P1 heart! Dwell in one frail cas-ing. A-pol- lo good. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

P2 hu- man heart! For-give the good and e- vil. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

P3 love. For-give, A- pol- lo asks. For- give. The hu-man heart! Mys-te-ry un- ceas-ing! Hate and love. Good and e- vil. Dwell in one frail cas-ing.

Perc. 1 *mp* *l.v. go fast to Vib.* *Sempre l.v.* *Freely mp*

♩ = (ca. 60-63)

453 Sub. *ff*

Freely (Very Theatrical) Senza misura
All voices spoken with voice inflection (all embracing)

mp The human heart!

mf Mystery unceasing!

p Hate and love.

f Good and evil.

mf Forgive, Apollo asks.

ppp (Tutti) Forgive each other.

mp (all Attnd. Dwell in one

pp (all Prts.) frail casing.

Perc. 1 *mp* to Chimes (Hard hammers) *ff* I.v. gradually let the sound die away

Perc. 2 B.dr. (B.dr. beaters) *ff* *ff* POCO A POCO DECRESC. GRADUALLY FADE OUT TO NIENTE

Pno. *ff* I.v. gradually let the sound die away (use pedal)

College Park, MD
March 19, 2008
AV